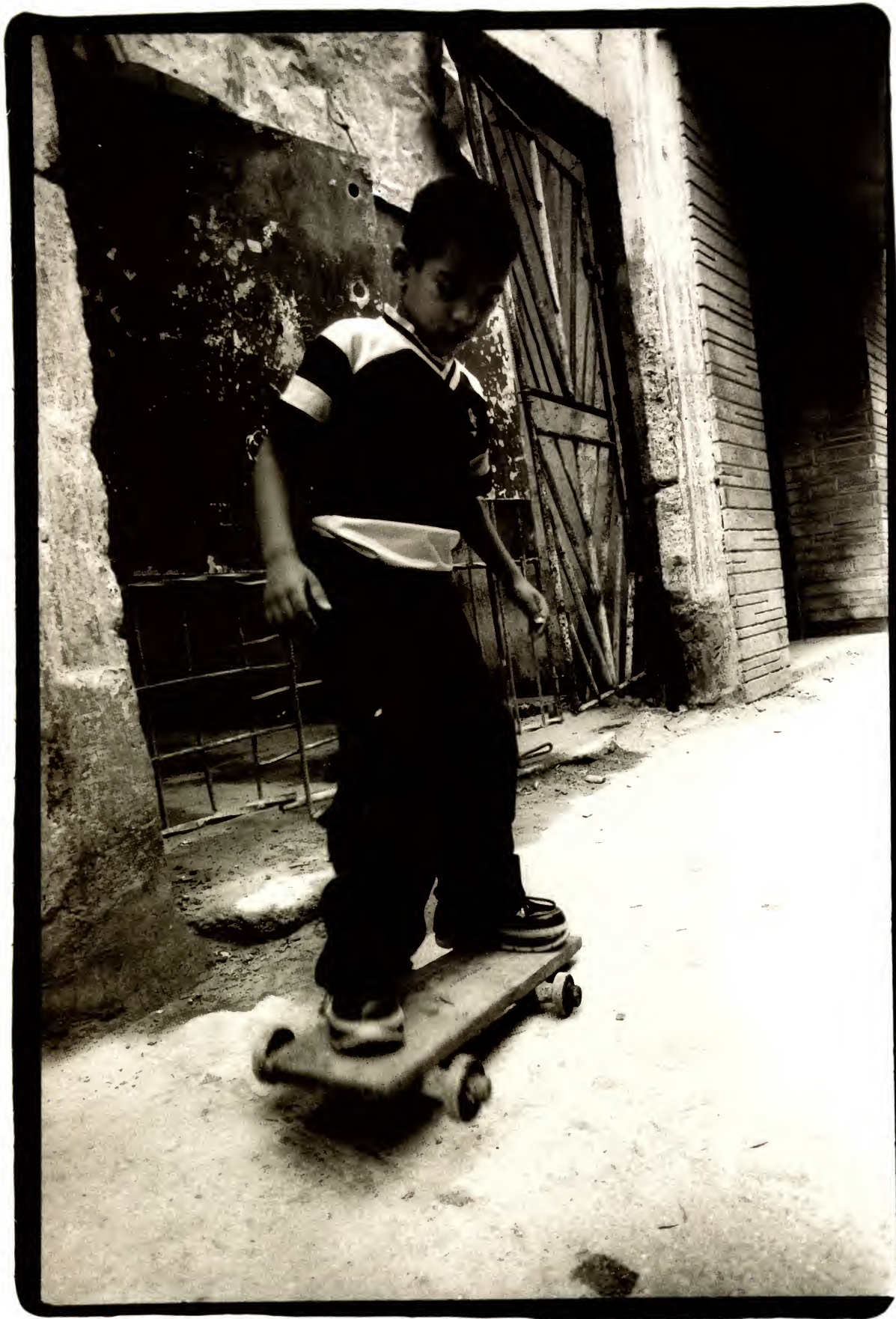




ROYAL
ELASTICS
ICON





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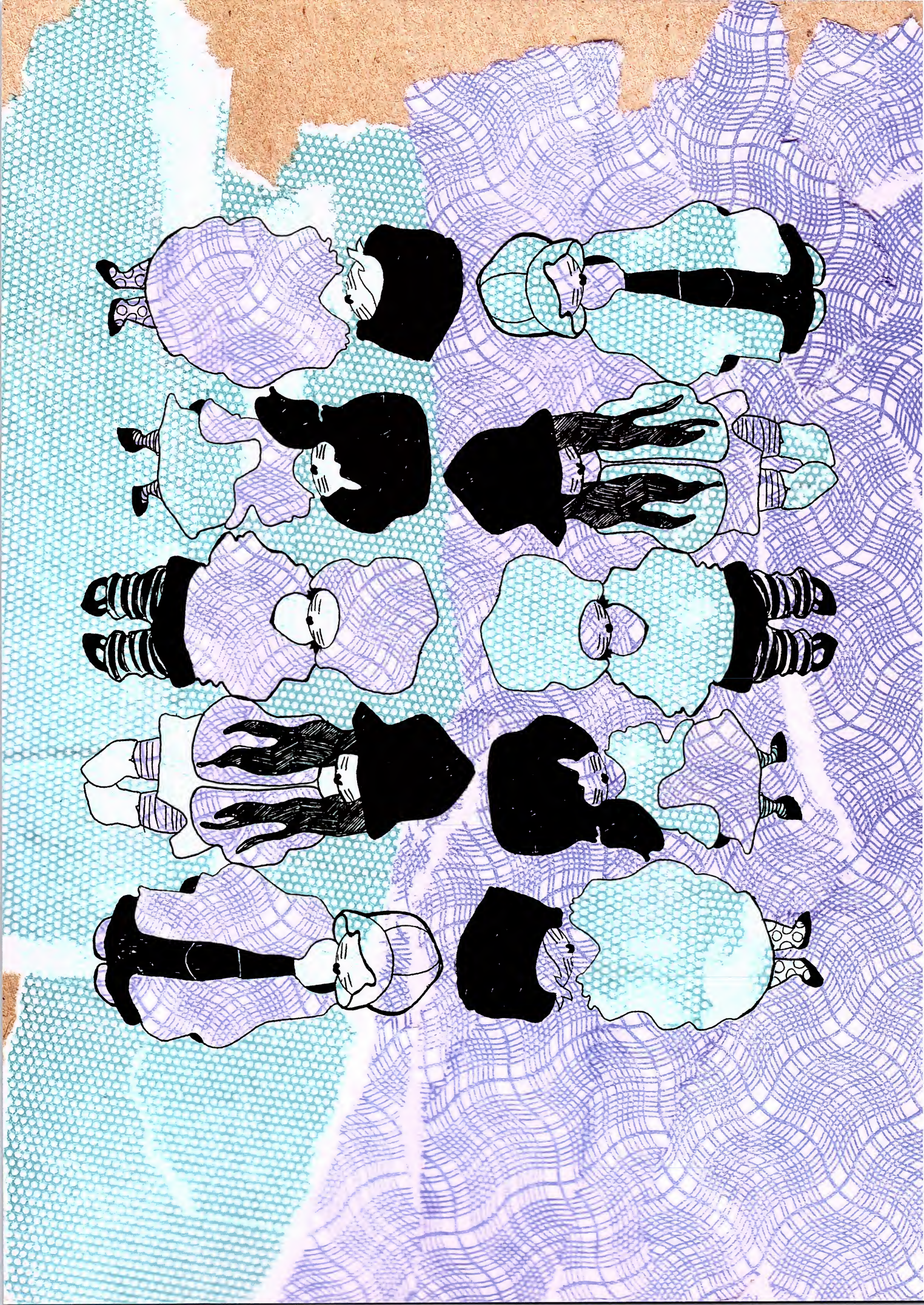
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 We receive heaps & heaps so SORRY if they're not used in the next issue.
 Sorry also - we can't return mailed in submissions. CDs cost next to nothing these days anyway.

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All views expressed by Authors/contributors are not necessarily those of the publishers. Hope you enjoyed reading all this silly text. I really need a beer cause its 6:30pm on a Friday and this mag's almost FINALLY ready to go to print. Please don't send us junk emails. I want one of those cool wooden skateboards. Bye ☺







A collage of various materials and supplies, likely for a craft project. The items include a large brown paper bag, a black plastic bag, a plaid bag, several glue sticks (one labeled '12ml'), and various paint tubes (one labeled 'Water Color'). A green box with a CE mark is also visible. The word 'BRIDGE' is overlaid in large, bold, white letters across the center of the image.

www.nightsidedown.com



KINGBROWN ARTIST
Brooke Bobridge (Melbourne)











Patrick Cook

Patrick is a hard to get hold of kind of guy, so hard I'm using a blurb from his latest show at Goddard de Fiddes Gallery written by Robert Cook as an introduction.

Patrick Doherty is a new breed of artist working across street and fine art contexts in a way that blithely skips around the current mainstream of more conceptually based practises.

Doherty has always been an artist. "At primary school, at high school, it was the only thing I was ever any good at", he says. This early passion saw him get knee-deep in the Perth's graffiti culture. "For me the graffiti scene" he says, "was a social thing, a way of hanging out with friends. It wasn't an end in itself for me. I always wanted a degree in art and to be an artist". So Doherty did just that, graduating with a highly commended award from Curtin University, since then he has been busy with solo shows and curating group shows.





It's 7:49 am, I'm lying on my back looking at the sky, trying not to think of the 85ft between me and a stack of 1000 boxes below.

5 others wait at ground level one on safety (not that we can do much), 2 on the trigger and 3 on film. I can sense their nervousness waiting whilst one leads film into the last camera, trying to reassure myself that I'm actually capable of doing this. It's twice as high as anything else I've attempted and I've had no time to build up height like you're supposed to.

Minutes pass as I repeat the same gay shit in my head that anyone trying to reassure themselves before attempting retarded shit does. You're trained for this. You're capable of it.

You dragged all these fuckin boxes here and spent the last 5 hours setting it up so you better fuckin do it!! It's all bullshit but it helps. My confidence increases and I think it had something to do with the fact that I jus had a slash on the wall while I was thinkin.



I walk to the ledge and grab a hold of the rail. Looking over the side I realize that the box may although 1000 strong looks about as big as a box of

t a p p i n g s

for matches and is well too close to the wall. I try not to let it bother me and just decide that I'm gonna have to aim for the nearest edge as the last thing I wanna do is miss the rig. A last minute check to make sure everybody is ready and all the cameras are rolling. Check. it's cool.

I say a sombre goodbye half jokingly and then count down from 3... I don't wanna hesitate cos we'll be up here all fkn day 2... I'll be more pissed at myself if I pike now than anyone else will be 1... What the fuck am I doing up here man are you fkn serious? Merlyn Moon, you fkn Silly Bastard. Action. I jump. My legs kick over my head and force my body to over rotate. I'm 70 feet in the air looking at a wall upside down and backwards. It's a surreal feeling...

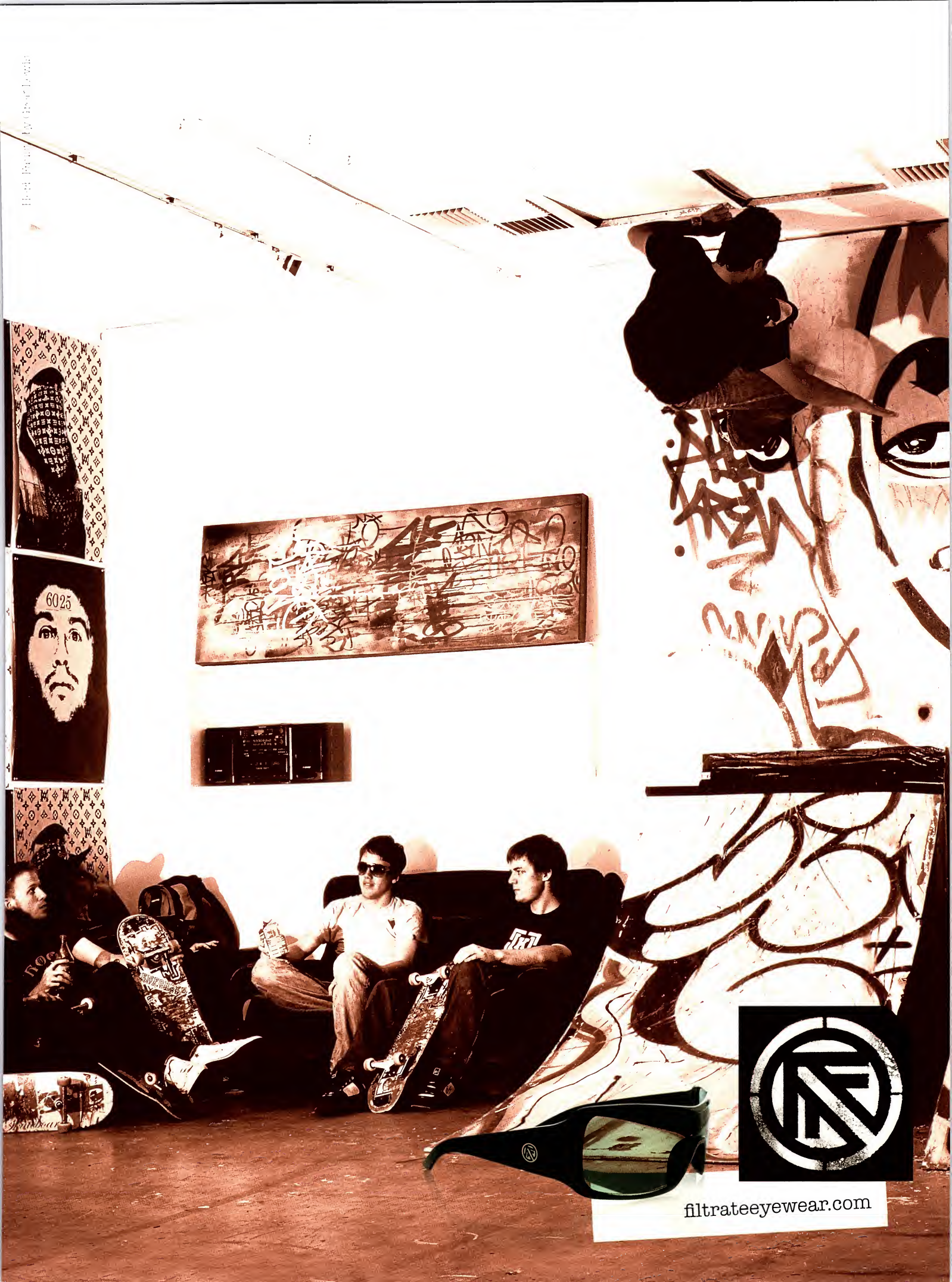


I have no idea how but I'm completely relaxed.
My instinct or some shit kicks in and I just know I have to do a
second flip. I tuck, pull my body around and spot the landing.
40ft hey I can see my house from here. 0.89 seconds later. Bang.
I just tuck in time and land safely. The fall took 2.5 seconds.
After the fall I didn't move for 15 seconds.
I have no idea what happened during that time I lost.
Probably not much except a few brown
drivables may have caught up. ~~stuck~~

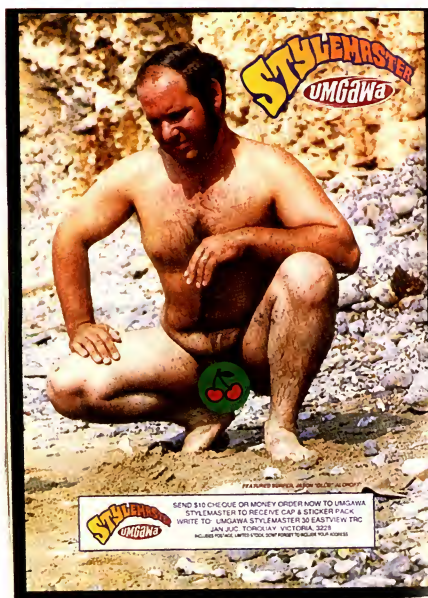


KINGBROWN ARTIST
Tappings (Perth)





filtrateeyewear.com





Above: Nick Morris





Artwork (top & bottom panels) by "Doug Bartlett"

Tell us an interesting short story?

When we started Umgawa we drove from Melbourne to Noosa in a wood panelled XB wagon full of hundreds of tee shirts. We thought we would just sell them all the way along the coast to surf shops, as we'd been very successful selling them around Torquay and Melbourne. Well we sold ONE tee shirt to the mechanic who fixed our blown radiator in Coonabarabran on the way home.

Less than two years later we had a million dollars worth of orders on the books.

A couple of years after that we were broke again!

Do you think your work as ties to street art?

I guess the only way our art has any relevance to street art is that it's worn art.

When we were running our own label that was our attitude. That everything you put out is a little canvas and a way to express yourself. We did it with the tees, of course, but also the swing tags, adverts, in store stuff. Everything.

www.anyhow.com.au



Umgawa prints





Favourite music/band(s)?

NICK. Give me Kiss, Elvis, Barry Manilow any time..... I went to an Elvis concert. Elvis was not there (because he is supposedly dead) and it was still fantastic.

DAVE. Conway Twitty, Loretta Lynne, Dusty Springfield, Flaming Lips, Wilco, George Jones, Johnny Cash, Sinatra, The Carrie Nations, Tony Ferrino, Gram Parsons, Curtis Mayfield, Mark Holden, Barry White, James Brown. 70s Stones

I have played Thrash, garage, metal, powerpop, emorock. Funk, disco, country and western, jazz, latino, big band swing, yacht rock, cabaret, soul, etc and loved them all. I've even played guitar with a traditional Cretan band at a gig on the beach in Crete.

My current act Eugene Hamilton is a cabaret style "uberstar" with whom I try to explore as many of the aforementioned styles as possible in a ruffle shirt, flared suit, and white shoes. (Always after a few king browns)



Mambo prints





What are you working on right now?

NICK. Just getting my breath back after Semi Permanent and then launching Doug Bartlett (Nick and Dave combined art) in a big way.

DAVE. Doing heaps of gigs as Eugene Hamilton as well as a whole new batch of Mambo art. And trying to clean up my studio.

What drives you?

NICK. I am driven by just wanting to create and be creative. I love working with old images, collections of old magazines and books. Out side of art I am well into surfing, 70's Australian muscle cars and snowboarding but not as much as on the snowboarding front as I was in the past. I built my whole life around living down the coast to surf every day and never be told you should have been here yesterday. I have built the graphics studio around flexible time to be available at any tide, any swell any wind. Full time work has rarely been something I ever pursued. I have an XB GT Falcon Coupe which I really enjoy. I intend to have a stable of 70's muscle cars. AFL. I am a Tigers fanatic. I get to as many games as possible.

DAVE. Aesthetically I find inspiration comes from anywhere anytime.

I find myself mesmerised by what I describe as "incidental urban micro landscapes". Like the patterns of road repairs. Or chewing gum on the footpath. Or a whole bunch of different symbols ,numbers and letters nailed to and painted on power poles. The accidental tracks and patterns we leave as a species.

Nick and I definitely share a love of retro imagery. 60s and 70s movie posters, advertising, cars, type, characters, pop culture icons and the whole feel of those decades.

I also find the process of decay quite beautiful, rust, peeling paint etc.

Japanese packaging. Aboriginal Art. Orthodox icons. The German expressionists. The list could go on forever.

I get a huge kick out of sharing canvases because of the chaotic momentum. Working alone you can sometimes get stuck at a point, but with a shared canvas , someone else (Nick) will just paint over it and you'll just say "thank fuck for that". I love to surf and snowboard. I love Aussie rules footy (bulldogs). Souvlakis. Beer and fishin'

Describe the mediums you work with...

NICK. I work with acrylic on canvas, paint sticks, screen printing, markers. To create the images to screen print I use Illustrator and Photoshop.

DAVE. Mainly acrylic on paper and Canvas. I'm discovering the joys of the paint stick. Started experimenting with whatever paint is in the shed (mainly leftovers from god knows how many previous tenants).

Enamels, acrylic housepaint , spraypaint etc.

And I'm really really really trying hard to be a computer guy .

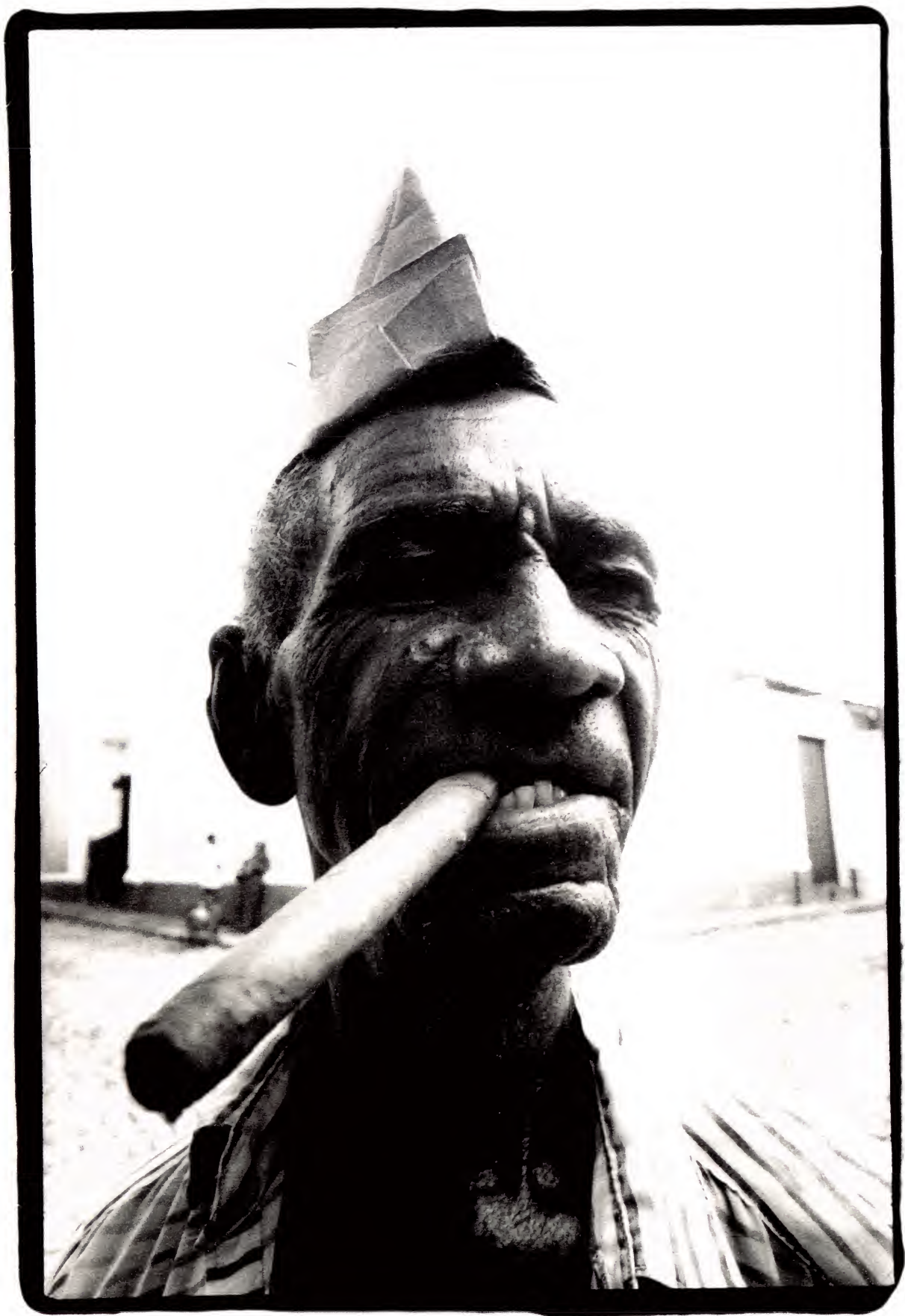
KINGBROWN ARTIST
Anyhow* (Melbourne)



anyhow



ROYAL
ELASTICS
ADELAIDE





Prince Paul.

Mos Def.



Nas.



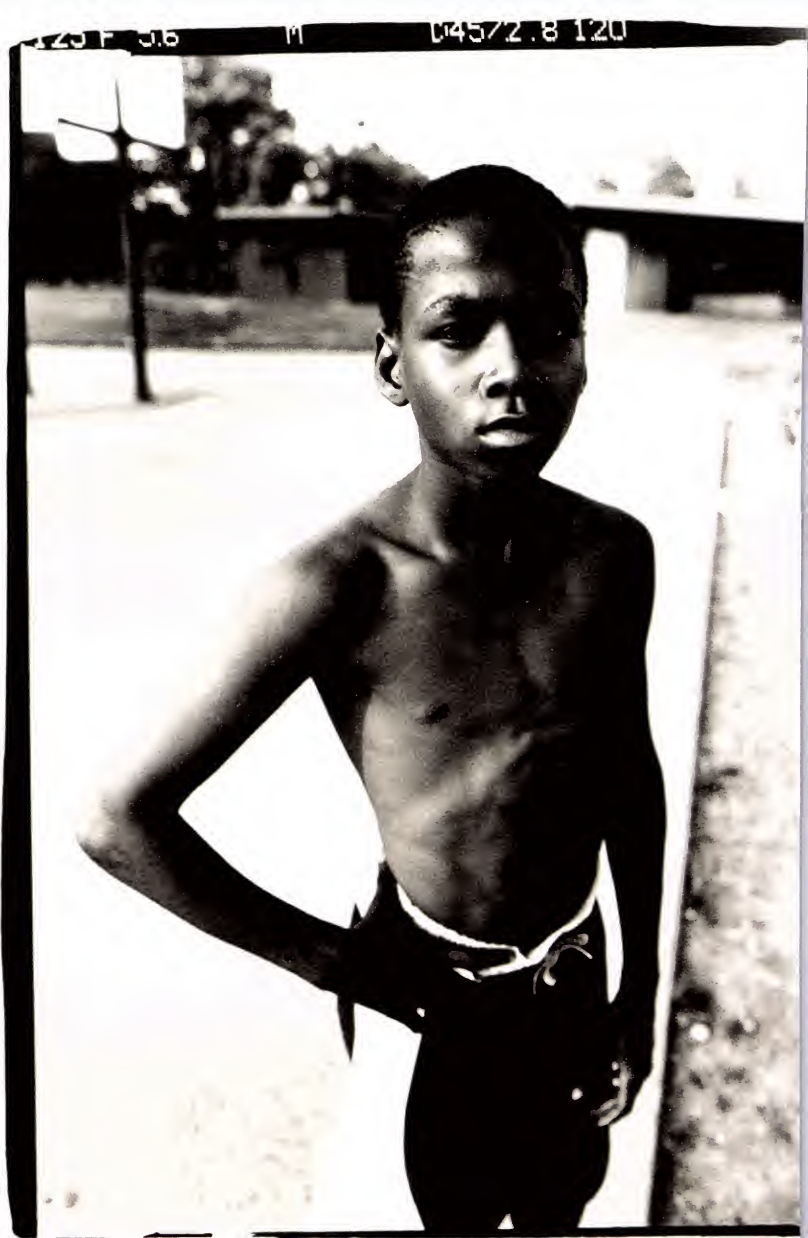


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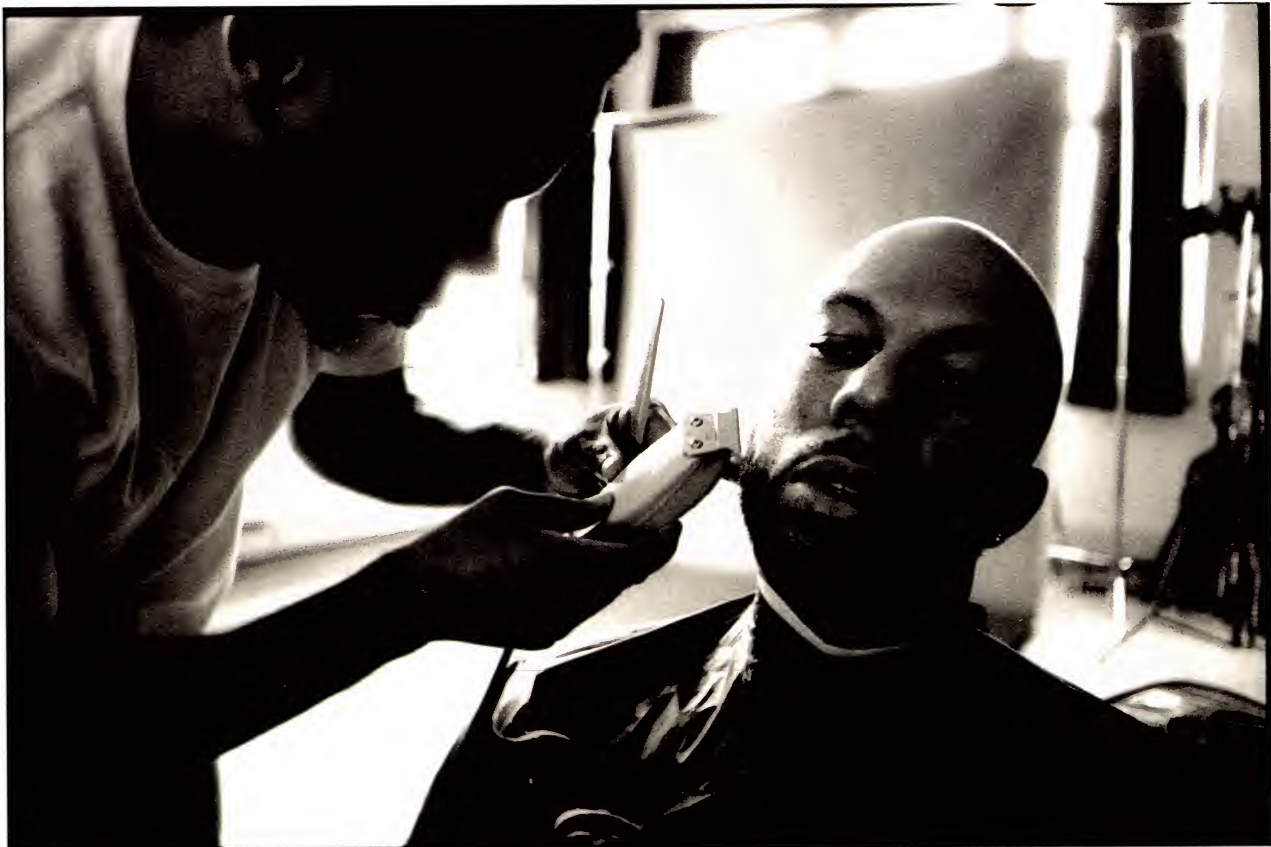


Willie Nelson.



Voletta Wallace

Common.



philly kid.

Schreiber

Name / Age?

Mike Schreiber, 34

Where were you born?

L.I., NY

Where do you live?

East village, NYC

What are you working on today?

Everything.

Tell me how to make something?

Boil water, add oats, lower flame, let it cook for a few minutes, add blueberries, banana, nuts, oatmeal!!!

Tell me about your studio set up?

No studio, no set-up, just go out, shoot, and hope for the best!

Tell me about an artist you just discovered?

Banksy. Genius!

Tell me about a band/music you love...

Tupac.

Tell me about your favourite book/magazine?

Kingbrown. It's dope.

What do you hate about streetart/graffiti?

Too many people are doing it and they're not all very good.

www.mikeschreiber.com



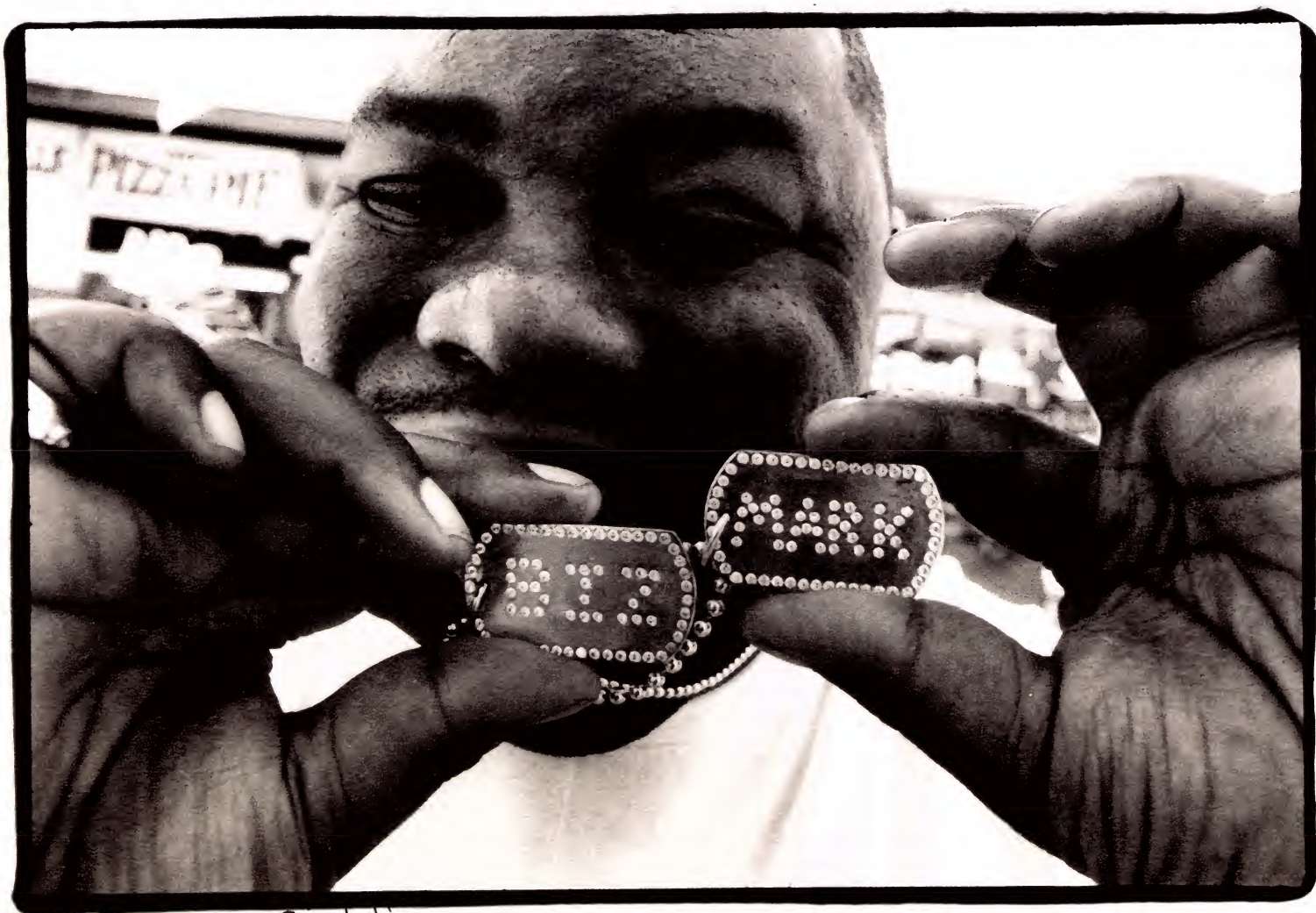
Peace.



KINGBROWN ARTIST

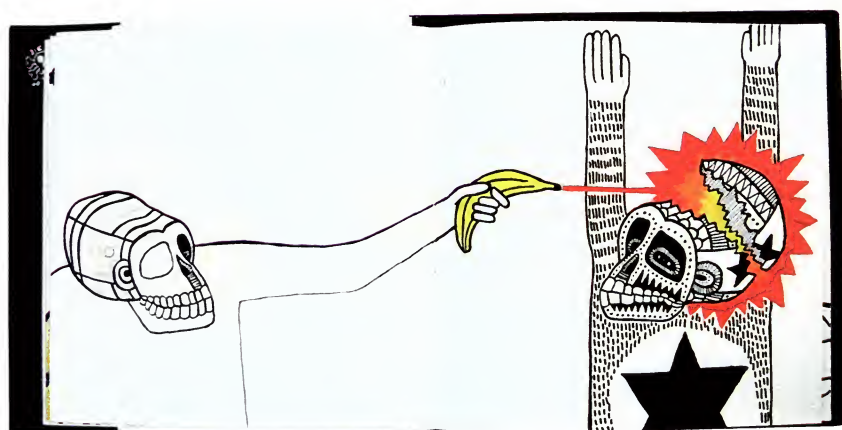
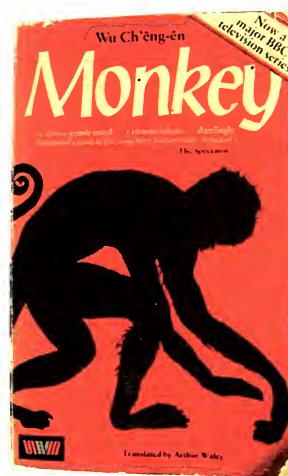
Mike Schreiber (New York)

Mike



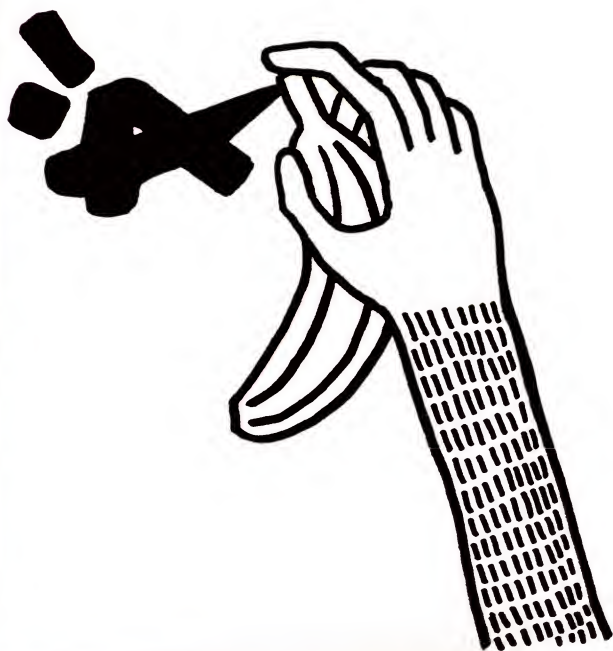
Brz Nankie.

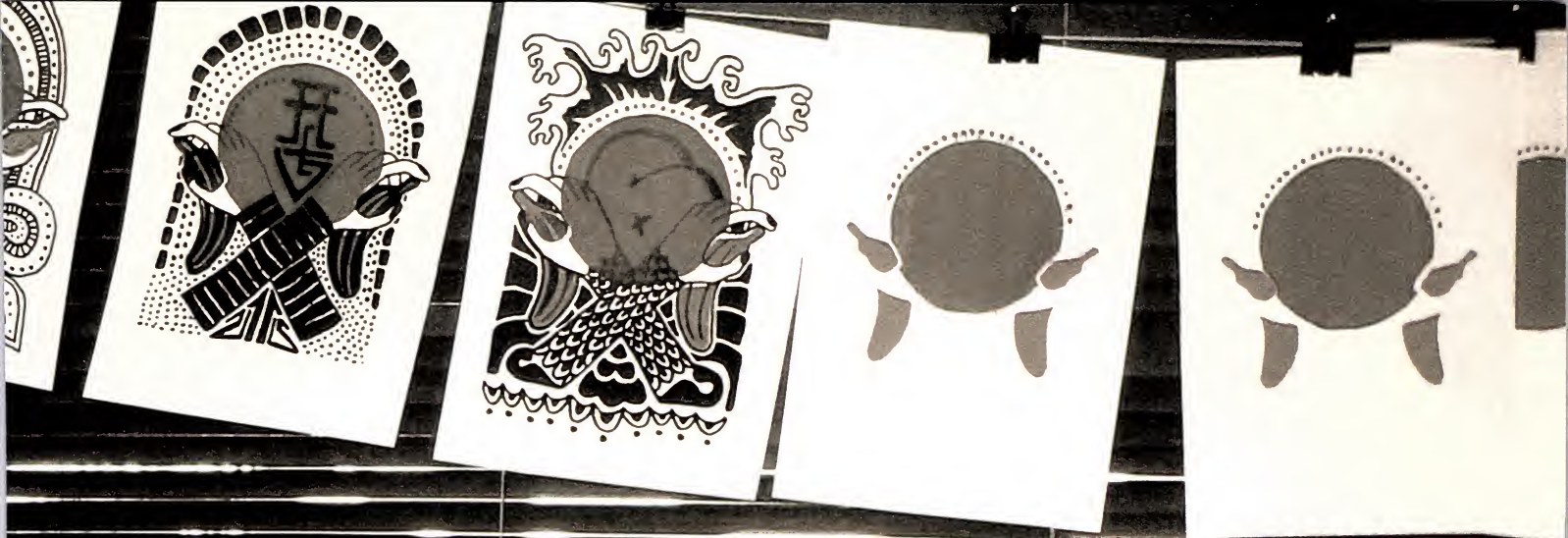
FAVOURITE STUDIO ITEMS
Sam Smith (QLD, Australia)











Name:

Sam Smith

Age:

22 years old

Where do you live?

In the warm glow of Tinsel Town, my neighbourhood is full of tourist and people drinking coffee.

What are you working on right now?

Some drawings of Bats, Black Book.

What are you into outside of art/design?

I like watching animal documentaries, cups of tea, listening to the radio, bombing hills on my skateboard.

Favourite artists?

Space Invader, Banksy, Billy Jones, Blu, Barry Magee, WK, Shepard Fairey.

Describe your average day?

Start the day with a cup of tea, work 8:30 to 5:00 for the man, then spend the evening with my thinking cap on.

What mediums do you work with?

I work with Acrylics, markers, silk screens and photocopiers.

What is your favourite music?

The Beastie Boys have the moves for me

Tell us a story..

At some point in the not too distant future, our relentless consumer lifestyles will ensure that we deplete our unsustainable supply of fossil fuels.

Less fossil fuels being burnt, results in less pollution being produced, and in turn the reparation of the hole in our ozone layer. As a direct result of this, our forest will grow back and wildlife will flourish. One family in particular will thrive in the new environment, they are the apes. The apes will leave the forests in search of new territory, but only the strongest and smartest will survive the unfamiliar environment of developed cities. This process of natural selection will cause the apes to evolve rapidly or perish. Mankind is now facing life, in a world ruled by the apes, a world ruled by extraordinarily strong, smart apes, that will not go quietly back to the forests.

Mankind must rise up and take back our freedom.

What do you hate most about street art?

Buffing.



KINGBROWN ARTIST

Sam Smith [QLD, Australia]

SAM
SMITH



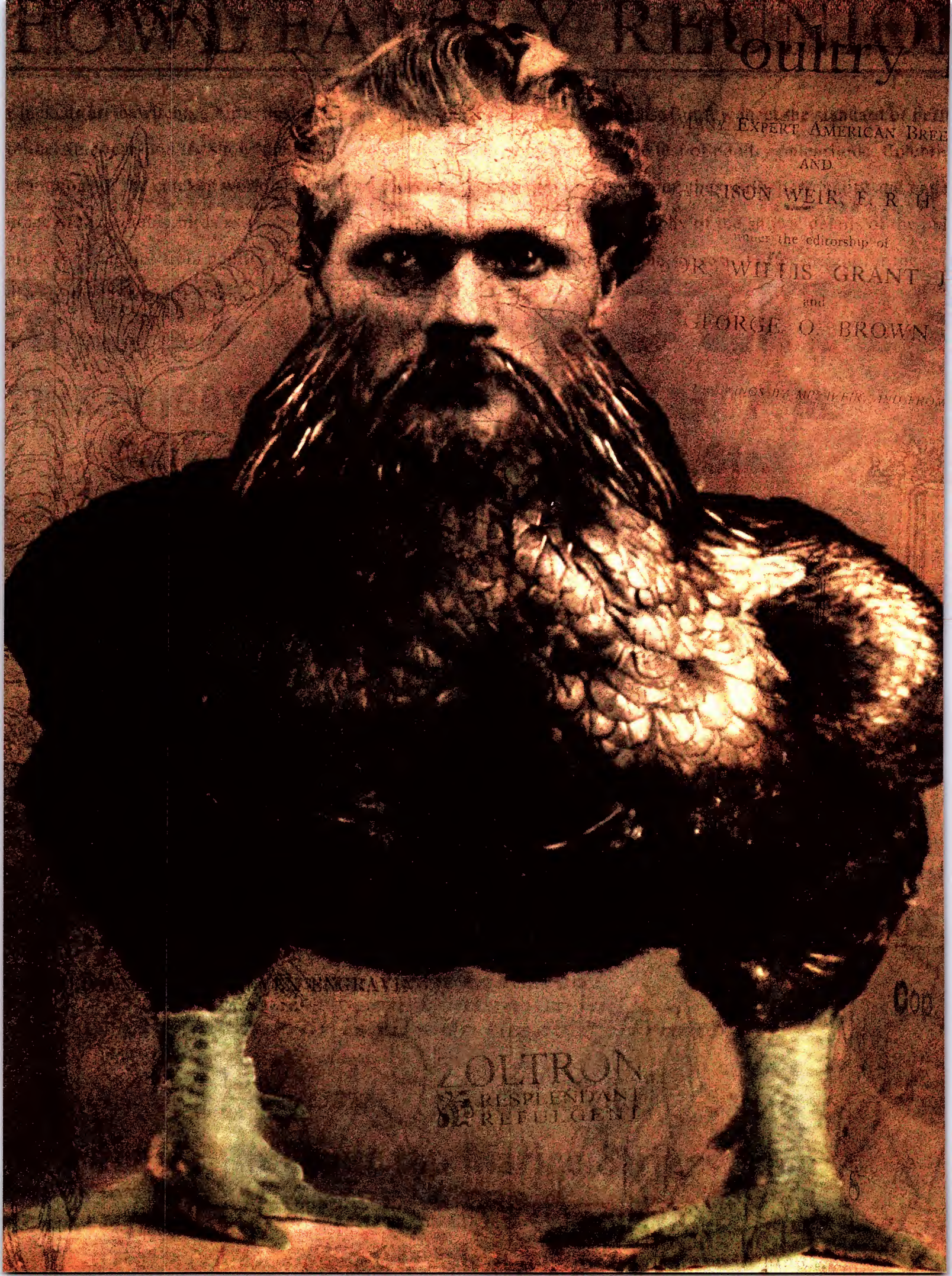


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FOWL FAMILY REUNION

oultry

EXPERT AMERICAN BREED

AND

HARRISON WEIR, F. R. C.

under the editorship of

DR WILLIS GRANT

and

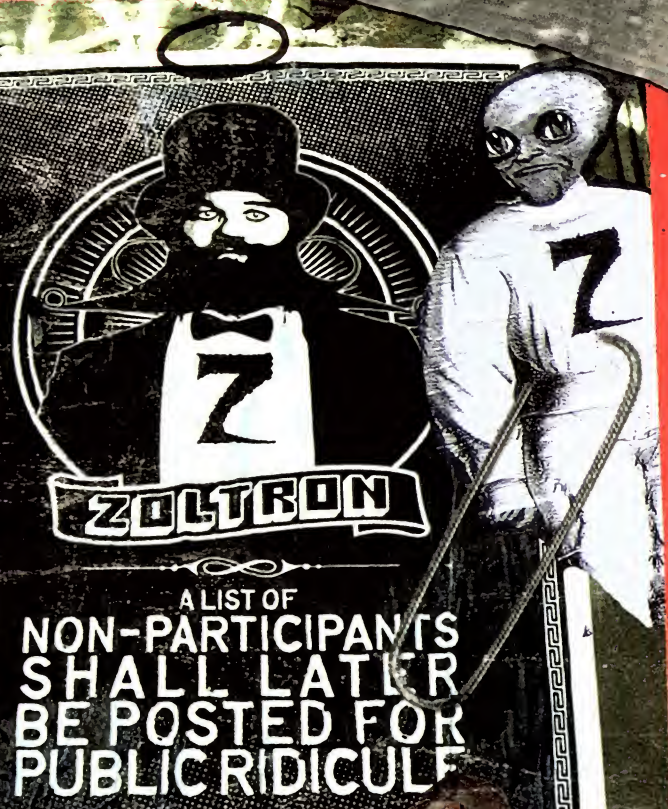
GEORGE O. BROWN

ILLUSTRATIONS BY MR. H. E. H. AND FROM

AN ENGRAVING

ZOLTRON
RESPLENDANT
REFULGENT

God



A LIST OF
NON-PARTICIPANTS
SHALL LATER
BE POSTED FOR
PUBLIC RIDICULE

EST. 1842

BER 9-11
GOD



Zoffaz





I HEART
URBAN BLIGHT.



downstairs for physical artwork, it's full of paint, paper, clay and random tools, like rubber mallets, dentist tools and acetylene torches.

Tell me about an artist you just discovered.

Thinkmule does some really cool work.. and a lot of it. He does these obsessive tedious lines and textures that make up some very inspiring, original work. you know.. I don't know anything about him, in fact maybe he's a she. All I've seen is the work and I like it.

Tell me about a band/music you love.

I've been listening to a lot of pre war blues lately. Joe Brussard's, Down in the Basement and American Primitives Volume 2 have been basically playing on a loop for the past couple of weeks. They're both re-mastered compilations of hard to find old 45s. Really good stuff.

Tell me about your favourite book/magazine.

Not sure if I have a favorite of either, but some books I've read recently are, American Scream - the story of Bill Hicks, Dark Fields by Alan Glynn, Lonesome Dove, Fucked Up and Photocopied. magazines: Adbusters, Peel, Colors.

What do you hate about streetart/graffiti.

Honestly, I think the term 'street art' has become somewhat convoluted. You take some mega-corporation like starbucks. They hire some hip young design crew to make their brand appeal to youth culture. In describing their ideal demographic, they use terms like, "Gen X" and "Myspacers" and "18-24s".

The design company proposes an aggressive wheat paste strategy entitled "Starbucks - GenX Street Art proposal V.1" It's approved. The corporate logo is distressed, turned backwards and instead of a two tailed sea creature, it's a mermaid with a Krylon can. In the name of Street art, the cities are pummeled with the corporate sludge, every abandoned building has the gigantic "Street Art" corp logo and without exactly knowing why, suddenly 17 year olds think Starbucks is the next 'Yo MTV Raps.' So.. Sprite, Nintendo, Dell, and the American Military all abandon their marketing strategies and launch Street Art campaigns. Pretty soon, sugar addicted, camouflage wearing, computer bruces and brucettes are joining the marine corps in record numbers. Subsequently, they're sent overseas under the guise of protecting american freedom and democracy and all the while, a secretly installed government branch is buying up all the Peruvian coffee beans at well below market value, so they can roll out a starbucks chain closer to the source. Once the beans are bought up, coffee shops are springing up like daisies and the Peruvian cartel are trading half-caf vente double shots for crippled children. The kids are forced to the streets with propaganda pamphlets and wallpaper paste in a cartel managed effort to re-brand the organization in order to appeal to the youth of South America, something that was lost along the way between smuggling high grade blow out of the country and kidnapping corrupt politician's children. The dubious loop of street art continues with no end in sight. It's truly a vicious cycle. Something I'm not really comfortable going into too much detail about.

zoltron.com

stickerobot.com

flickr.com - search:zoltron



KINGBROWN ARTIST
Zoltron (San Francisco)



ZOLTRON

What are you working on today?

I have a conference call with King Brown in 45 minutes.

Tell me how to make something?

Good question. I waffled between how to make a homemade meth lab in your neighbor's trailer home and how to properly coddle a baby, but in the end I decided it best to explain how to make and export Napalese hand pressed hash. First of all, you need to be in Nepal. Most locals like to

Wrap an unbroken horse in leather and set it free to lope through a pot field and then scrape the resin off of the leather. My personal preference

Is to simply strip out of the Tasmanian abo cattle farming attire I wear while in the Himalayas and run through the field myself. (Working with an unbroken horse never really appealed to me.) A half hour's prance through the pot pasture and you're more coated than the brer rabbit. That's the easy part. Next comes the removal process. There are a few things that may come in handy when trying to scour your skin of the heavy resin. One. It's good to shave all of your body hair prior to taking to the field. Two. Have a non-alcoholic astringent, a dozen swabs, and a few pair of rubber gloves prepared for cleanup. And three. I can't stress enough that you will need a partner to do the resin-scraping from your back. It's simply too hard to try to get it all off and it's never easy explaining to customs agents why high grade crystallized THC sporadically coats your back like a bad manscaping job. So, once the hash is stripped from your skin, you simply roll it up into dime-sized randomly shaped balls, coat them with chocolate, seal them in a milk duds box and ship them back to the states. It's a basic formula and I'm honestly surprised more people don't partake.

Tell me about Zoltron, what does it stand for, why did you start it up?

Zoltron is the name given by a 12 year old kid who was watching us play basketball. The sweaty opponent, a greek guy with a waxed chest and two black eyes got the game winning lay up, threw the ball at the ground and screamed in victory. The boy, watching us play, said.. "holy zoltron."

We laughed. It became the word of the week. Before that I was a creative director for a small company called Prawnsong Design with Les Claypool and Larry Lalonde, the guys from Primus. We decided to split ways and disband Prawn. I asked my brother in law what I should name the new company..

His response; "Dude... Zoltron." I bought the URL and have remained nameless ever since.

Tell me about the robot assemblage creativity contest.

We did a similar sticker design contest a few years back with Dom at stickernation.net. Decided it was time to do another one. Called a bunch of friends whose work I admire. Travis Millard, Sfaustina, Dom Murphy, Strangeco, SEEN, Robots will Kill, They would be the judges and sponsors. We launched the contest through flickr, loaded to the gill with sick prizes. Some insanely talented artists added work to the pool. All of the entries are still there: <http://www.stickerobot.com/contest/>

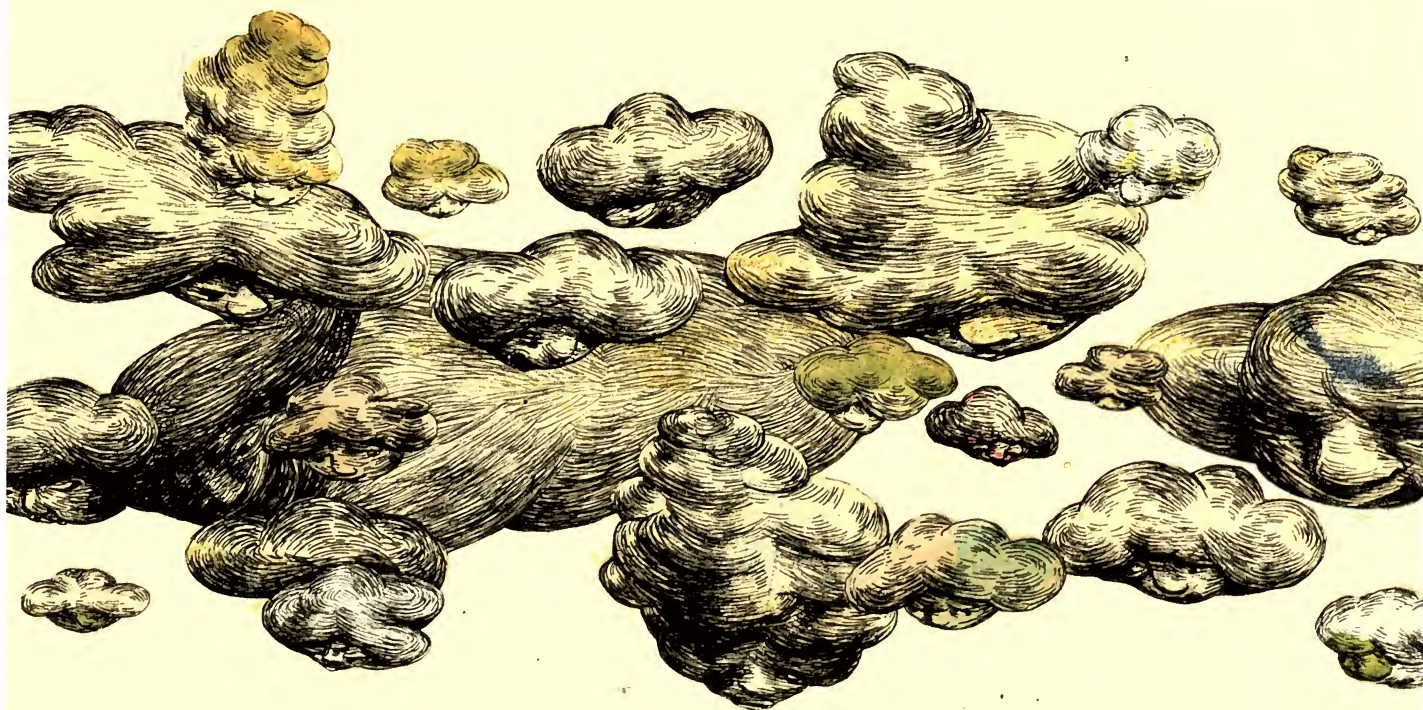
Tell me about your studio set up.

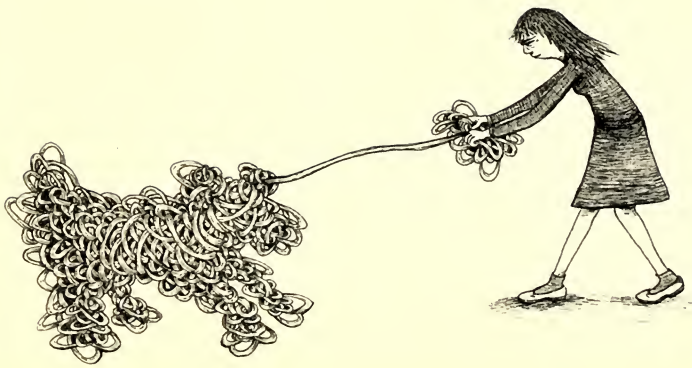
I use a mac with really big monitor, a nikon d70, 2 pieces of chalk, a black sharpie, mortar, cobblestones, ceramic, soil, iron oxide, photoshop, faux glaze and wallpaper paste. In no particular order. I work in a dark office, where you can usually find my cat, ghost dog, sleeping on my desk. I have a space

FAVOURITE STUDIO ITEMS
Mel Kadel (Los Angeles)









Collab
with
Fudge

TO BOB DYLAN

MOOL
FUDGE

Mel Kadel

Travis Hillard



((SOUNDER))

Go
get it.

it's not
really
that far.







Describe where you live?

I live with my boyfriend, Travis Millard, in a cabin in Los Angeles.

It was built in the 1920's by mormons.....and is one of 8 cabins, which are all perched on the backside of a hill overlooking a busy freeway. It feels like an old disgruntled camp site, with packs of wild coyotes.

Where are you originally from?

I grew up in the suburbs of Pennsylvania, and then moved around a little before winding up in LA.

Some other artists that you love?

Travis Millard, Michael Sieben, Mike Aho, Raymond Pettibon, Margaret Kilgallen, Lori D., Shel Silverstein, Swoon, Kiel Johnson.....I could keep going for a while.....it's a good long list.

Major influences and inspiration?

They are all over the place. I think we just soak it up, good and bad, without too much thought. But, the ones I concentrate on are the folks that I admire and who affect me on a daily basis. You know.....good friends and family.

The people that keep you going no matter what you do with your days.

Tell us about your average day

Today I woke up super early, which isn't really an average day, and bugged Travis while he tried to sleep, checked my email, played with our cat, swept the porch, dismantled a few cob webs that were built last night, drank some coffee, drew, fancied the idea of trying to find a pool to swim in, hard boiled a few eggs, called my dad, drew some more while listening to the radio, and now I'm here writing by a gigantic fan.

Favourite place to travel?

I like traveling anywhere I have never been before. Travis and I just got back a couple days ago from Austin, TX., where we were visiting Michael Sieben. Texas is pretty awesome..... we went tubing down the San Marcos River with a bunch of river rats, ate BBQ at a place called The Salt Lick, and drank buckets of Lone Star. It was good travels.

What music are you listening to now?

((Sounder)), Drakkar Sauna (a crazy little band from Kansas), Jo-Ann Kelly (looks like a librarian from the 60's but sounds like an old black man), and Irving (a local band in LA, have you guys heard them yet?)

Your drawings seem really imaginative, are there stories behind each work?

There are often stories behind what I draw, but some are more direct than others. Usually when some one asks me about a drawing, I just start going into what I was doing that day and why I started it and then I get off track pretty quickly.

If you could live anywhere else in the world where would it be?

Well, it's so hot here right now. And I'm still stuck on that swimming idea I had earlier. So, I would say any place by beautiful water.

Maybe Jamaica.

www.melkadel.com

KINGBROWN ARTIST
Mel Kadel (Los Angeles)



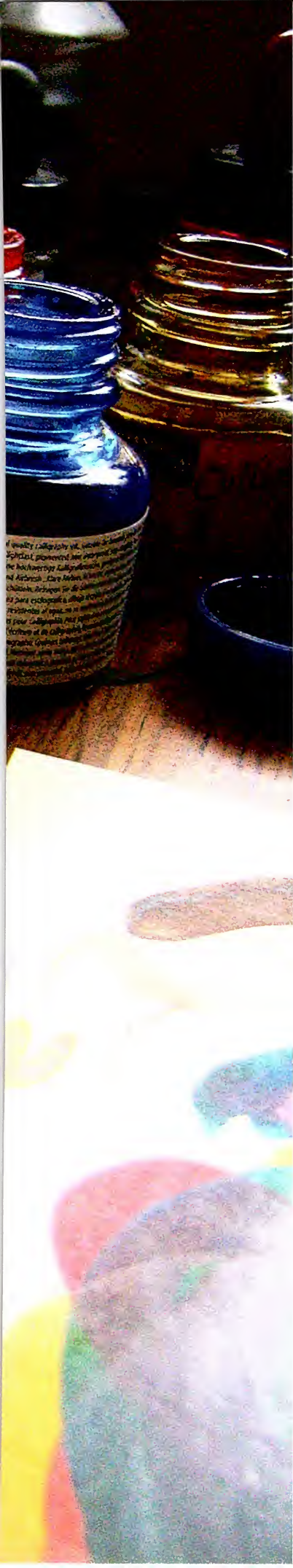






n.





KAZUO KONO NOTO

Describe where you live?

Many trees and bricks, London.

Where are you originally from?

Japan.

Some other artists that you love?

Modigliani and Paul Klee.

Major influences and inspiration?

Nature, music, J.S. Bach and Sergei Prokofiev.

Tell us about your average day...

Mainly messing room or cleaning room for many reasons.

Favourite place to travel?

If I have to choose one now, probably Uganda.

Where did you study?

I did my BA in Japan first, at Osaka University of Art. Then, I came to London to broaden my eyes. I did my BA at London College of Communication (it was called London College of Printing when I was there). Then, I finished my master at Central Saint Martins College of Art and Design.

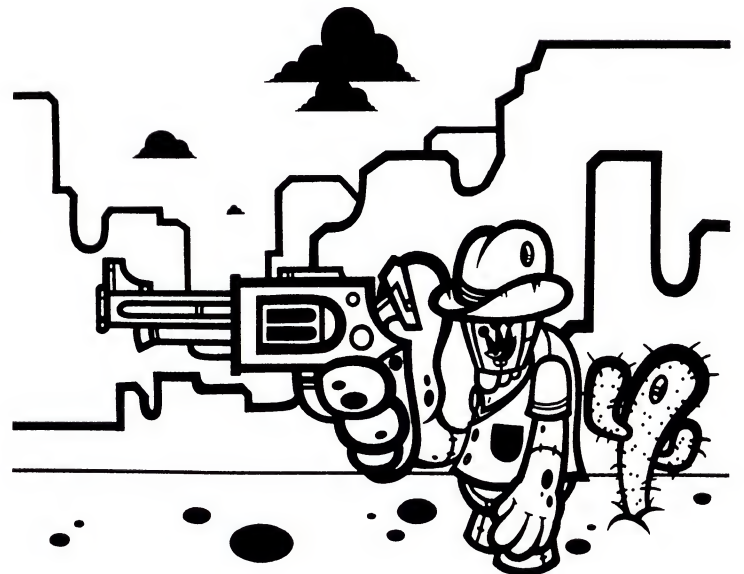
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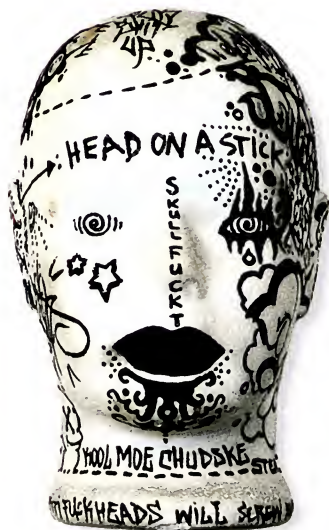
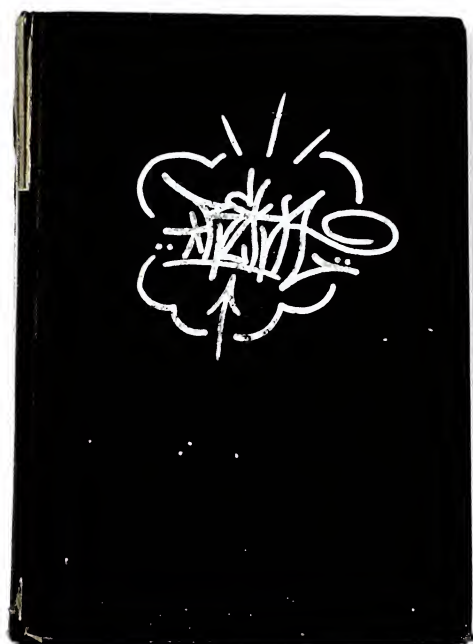
www.pocko.com

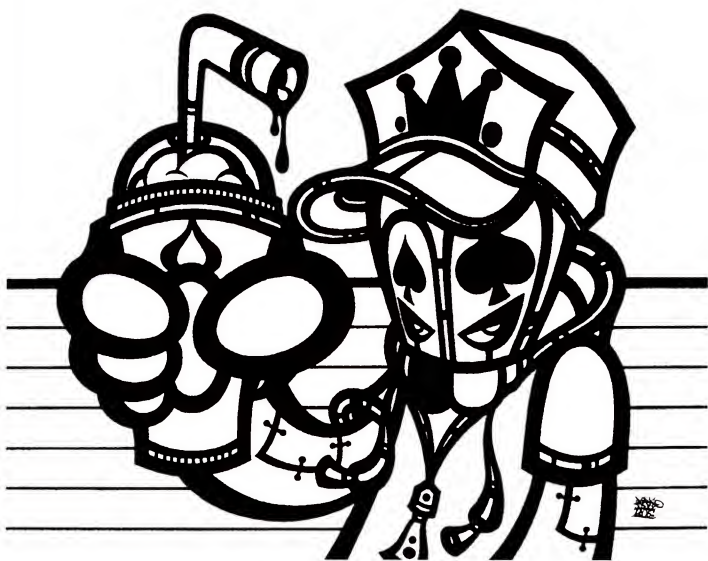


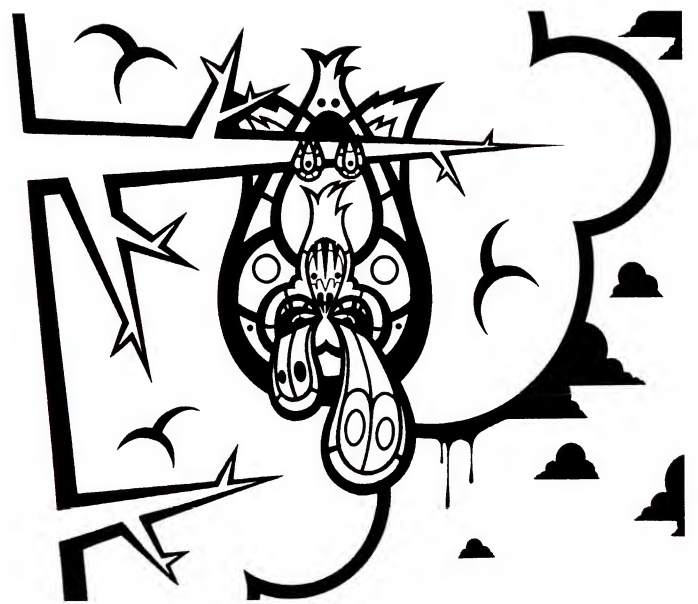
KINGBROWN ARTIST
Kazuko Nomoto (London)

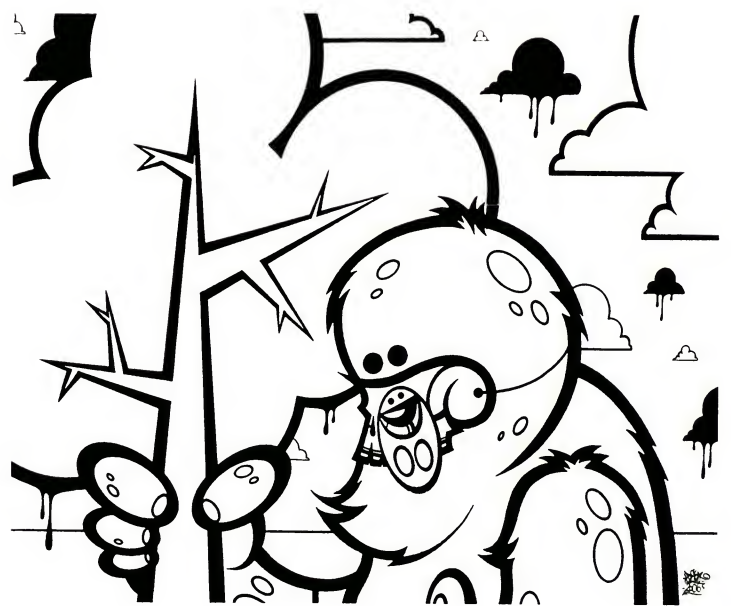














Which do you prefer Paint brush or marker?

Stemming from my graffiti roots I cant go past spray paint and markers. For my art they are a lot more effective and faster to use than the old paint brush.

I guess it all depends on what I'm doing really. Every medium has its speciality, but I cant go past a good Posca or sharpie pen!

Tell me about a band you love.

I'm not really into bands. I'm a bit of a 90's hip hop fan. I reckon Dj Krush. I love his tracks. They're really nice to vague out and paint to!

Tell me about your favourite book/magazine.

One of my favourite books is "Futura", The Futura 2000 art book. What can I say, he's a genius and the books not too far off either. Its the sort of book you can pick up and read over and over again. Full of weird shit and amazing photos of his work. Mad stuff. I'm sure most of you have seen it.

What do you hate about streetart/graffiti.

This is a touchy subject. Its a bit of a love/hate relationship for me. On one

hand Its amazing to see the amount of talented and passionate artists that are totally addicted to putting their art up on the streets. To them its all about style, recognition and pushing the envelope. The thought of money doesn't even cross their minds, and that's why the artwork delivered is so pure. On the other-hand there are a lot of "so-called" street artist wannabes who give it a bad name by jumping on the popular bandwagon and use mediocre imagery and stencils of famous faces, or bite which is even worse.

Its been done to death. I'm so sick of seeing the same concept over and over again. Its totally played out and unoriginal. Its quite rare these days to see new original work and concepts on the streets. In graffiti its a lot different, but the main bad issue for me is the jealous tough writers out there that need any excuse to chase fights and cause beef. Unfortunately its not all about love and respect. It is however still a fun and exciting sub-culture to be part of. As long as I'm creating art I will always be putting my work up on the streets in one form or the other.

What can I say... I'm an addict!

www.rekaone.com



What are you working on today?

Myself and Phibs were painting the foyer for a big advertising firm in the city. It only took them an hour before they complained about the smell from the spray-paint! We ended up having to use brush-paint and outlined in Posca's. It actually ended up looking really good.

Tell me how to make something?

"How To Make Successful Wheatpaste"

NB. This recipe is for a small amount so follow in ratio for large amounts...

Prepare 4 cups of very hot water. Make a thin paste of 12 tablespoons of white flour and cold water (just enough to wet all the flour and make it liquid enough to pour). Make sure that the paste is well stirred and non-lumpy. Pour the cold mixture slowly into the hot water while stirring constantly. Bring to a boil. When it thickens add 4 tablespoons of sugar or alternatively add half a bottle of beer and allow to cool. Smear on like any other glue (before and after sticking the poster on). If wheat flour is not available, other flours will work. Don't even bother using self-raising flour. I recommend racking a bucket and car window squeegee from your local friendly servo! Its perfect size for a big night on the town...

Tell me about the everfresh crew?

The Everfresh crew started a few years back at the beginning of the big street art boom in Melbourne. At that stage we all had seen each others work on the streets and it was only a matter of time before we crossed paths. I think the reason why we all joined together under one crew, was that we all used similar mediums and had similar goals. Every Artist had their own speciality and style. Mediums including stencils, paste-ups and traditional graffiti enabled us to join up and collaborate on projects and missions.

Eventually the crew turned into a studio where we could use as a base point to produce our art and large-scale work to put up on the street. Funnily enough the name "Everfresh" came from a sign that was left in our old studio when we moved in. I think it was an old confectionery company or something. From that point the name kind of stuck.

I think the Everfresh crew would be mainly known for their large scale pasteups and collaborative graffiti productions. Most of us still go out bombing occasionally, but these days were all concentrating more on our art. Its hard trying to push your art in the commercial world whilst keeping it at an underground street level. I'm trying to separate my artwork now from the illegal side. I know eventually It'll catch up on me. Most of the Everfresh crew have other alias's they go under. Id prefer to keep the name "Reka" purely for my fine-art. Its not worth getting caught over. All the artists are a constant source inspiration and help motivate me to be more productive. We

all feed off each other. Its more like a community than a studio or crew. At this stage the Everfresh crew includes Sync, Phibs, Wonderlust, Meggs, Rone, Meek, Optic, Prizm, Makatron and myself.

Tell me about your studio set up

I really have two studios: My home studio and the Everfresh Studio. My home studio is mainly used for design work and "clean" drawings. Most of the concept and brainstorming sessions are done here. The studio is a dark cave where I can lock myself away for days slaving over my G5 Mac, listening to drum n bass and bad 80's music. The room is surrounded by photos, toys and artwork that I have collected over the years. It smells of stale coffee and marker ink!

Lucky enough I managed to score a nice drawing table and other bits of equipment that make my life a lot easier. Don't underestimate the magnificence of hard rubbish! I've found all sorts of wonderful crap in there.

I cant reveal the location of the Everfresh Studio for a few reasons, but I can say that it is close to the city! Its a huge warehouse where all the dirty fun side of my art is created. Sharing a studio with over 10 other artists sounds like a nightmare but it works really well. At a time there might only be a one or two other people in there so I can usually still get some quiet time and get my shit done. The beauty of this space is that because it is a huge warehouse you can produce large-scale works using spray-paint. There are also plenty of walls inside, where we all paint and create productions and murals. The warehouse layout consists of a screen-printing studio (who we work closely with), our studio, 3 bedrooms, one kitchen, a shower & toilet, and a large skate area consisting of a few ramps and fun-boxes. Its nice to be able to take a break from painting and let loose on a skateboard.

The actual inside of our studio is a visual overload. We've got artwork covering all the walls, floor and ceiling. Its a bit dirty, but its got that quaint charm which I wouldn't trade for the world! I mainly use this space to concentrate on my paintings and large-scale canvas works.

Most weekends it turns into a bit of a party house. Sometimes I think of it more as a club house than a studio! In the end its nice to have a place that you can escape to and be able to get really dirty, throw paint around and not worry about ruining anything... apart from other artwork! ... but we wont get into that!!!

Tell me about an artist you just discovered.

I recently discovered an illustrative artist that goes under the name "Ragnar". I think that could be his surname. I wouldn't go to the extent to say his work is the best I've seen but it definitely turned my head. He's got a really funky retro flavour to his characters & designs, and I love the use of balance and negative space in his designs. Its definitely worth checking out.



KINGBROWN ARTIST
Reka (Melbourne)





Everybody's always telling me about new programmes and that Macs are better but I've been using QBase since I had it on my Atari and there was no audio on computers. So I keep using what I know works. The Mpc 4000 is a popular tool. The Turntables and the records play a vital role. My Rhodes electric piano is probably the biggest and one of the nicest sounding things in the studio. There's a few old drum machines and a Moog, a bit of tape, a few valves, a pair of Neve pre amps and other assorted out board gear.

What drives you?

To make things that are worth making and inspiring to others.

...And outside of music?

I've got a nice 1965 Ford Falcon XP Coupe which I love to work on and of course to drive. Its a sweet ride.

Retro furniture, retro games. All these are really extensions of record collecting cause it all started visiting charity stores when they still had lots of good stuff, before the days of ebay.

Good films. Preferably not from the typical Hollywood mould. Any good political satire. Good coffee and food. All the good things in life!

Tell me how to remix something?

I think that everyone has their own approach to remixing. As a producer the old school hip hop ethic I use is to keep the vocal and lose all the music. So you need to come up with an entirely new tune that suits the vocal from the original. This can often be a greater challenge than writing the original track because you have to make your tune work well with the vocal, not the other way around. If the track your remixing doesn't have a vocal then I think you need to keep some element of the original.

Your favourite place on Earth..

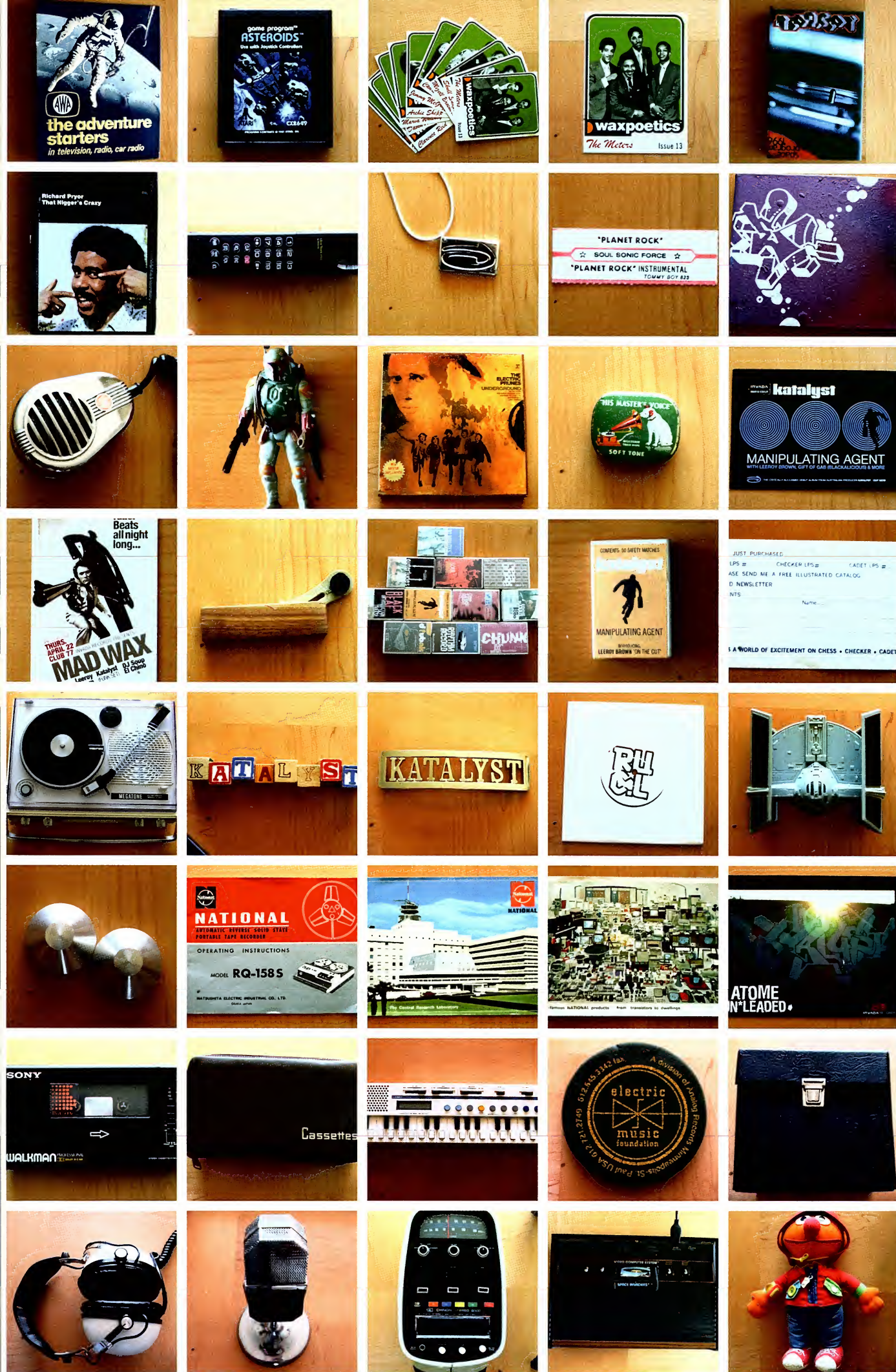
North coast of New South Wales. I'm bias of course and there's a lot of amazing places out there.

Any shows or tours coming up?

A few shows before the end of the year but generally keeping a low profile till the new album drops early next year.

www.katalystmusic.com.au

www.invadarecords.com



FAVOURITE STUDIO ITEMS
Katalyst (Sydney)



st

Favourite record?

I've never had an answer for this question, which is good because I keep thinking of new records I really like. So as I read this I walk over to the pile of records near the turntable in my lounge room, flicking through, a Jimmy Smith album comes to my attention. Jimmy Smith "In A Brown Paper Wrapper". I first became aware of this album when a friend hipped me to it in about 96 but I didn't find a copy till a few years ago. Massive break on the tune "Number One" but that's not why I've listed it as my "favourite record" at the moment. I've listed it because it is a great record to listen to. Very nice piece of work from Jimmy. My favourite "Jimmy Smith" record for sure.

Have you ever bought a record simply for it's cover design?

Many. Its one of the biggest drawbacks of cds. The loss of the amazing cover art that came with LP's.

Tell me about an artist you just discovered..

Steve Spacek is a soul singer I hooked up with for a tune on my new album. He lives between London where he is from, here in Sydney and L.A. He's been doing music for a long time and worked with many amazing people. I first heard him last year when he released an album called Space Shift. It featured a track produced by the late JD / J Dilla which blew my mind. He can sound a lot like Curtis Mayfield or Marvin Gaye. I decided to try and write a tune that would suit that style of vocal delivery and get him to sing on it.

Describe your studio setup..

Lots of old and new gear. I need a bigger room really. That's probably the best way to describe it. I've got a rack full of out board gear.

The computer is the brains or the "tape" of the studio as is mostly the case these days. I'm running QBase on PC. I've been using the set up for years.



KINGBROWN ARTIST
Katalyst (Sydney)



Katalyst

Where do you live?

In my flat in Sydney, Australia

What are you working on today?

My next album. Just mixing one of the tunes. Some general label stuff and some beats for different MC's

What does your music look like?

It would look like a cross between Salvador Dali, Michelangelo and Van Gough. Or it would look grainy and dark with lots of space. Actually the best way to describe it would be for everyone to have a listen and see what images it paints for you.

Influences?

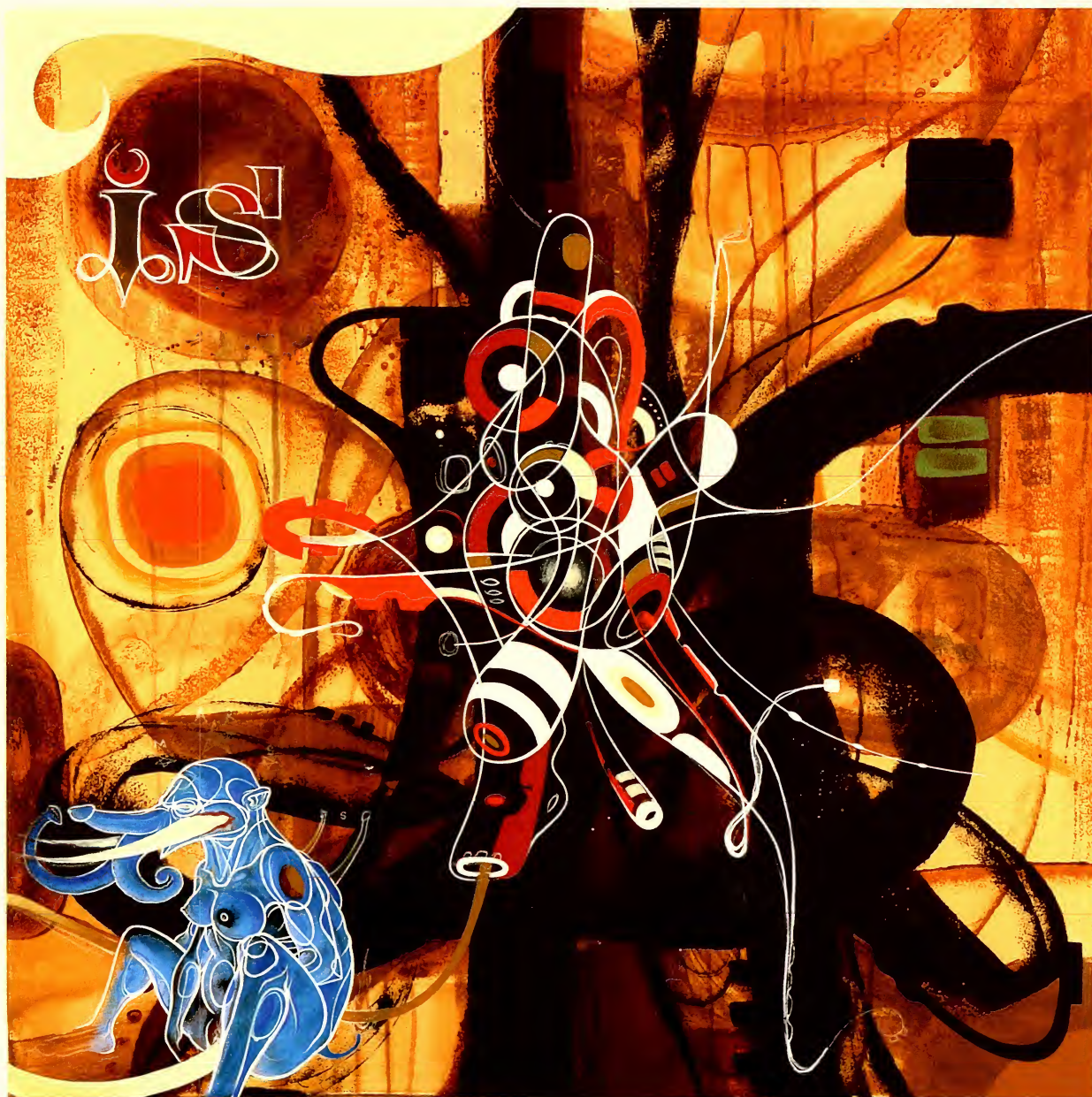
There was lots of music at home as my step dad sold hi fi. Early influences were the likes of Pink Floyd, Lou Reed, Hot Chocolate as well as a bit of Jazz and all the Pop of the 70's and 80's. As I realised what music was actually out there, I found Hip Hop, Dub, Deep Funk and everything in between. Hip Hop has been the major influence as it was through Hip Hop I realised that I wanted to make music myself.

There are many influences outside of music also. Influences from film and art are also important for me. The social and political environment are also a large influence. As an artist I believe it is important to make comment on these environments as they effect all our lives in so many ways. This is also one of the things that I found so attractive about Hip Hop. Even though I don't MC I feel the music speaks a lot about the times and the mood of the people.



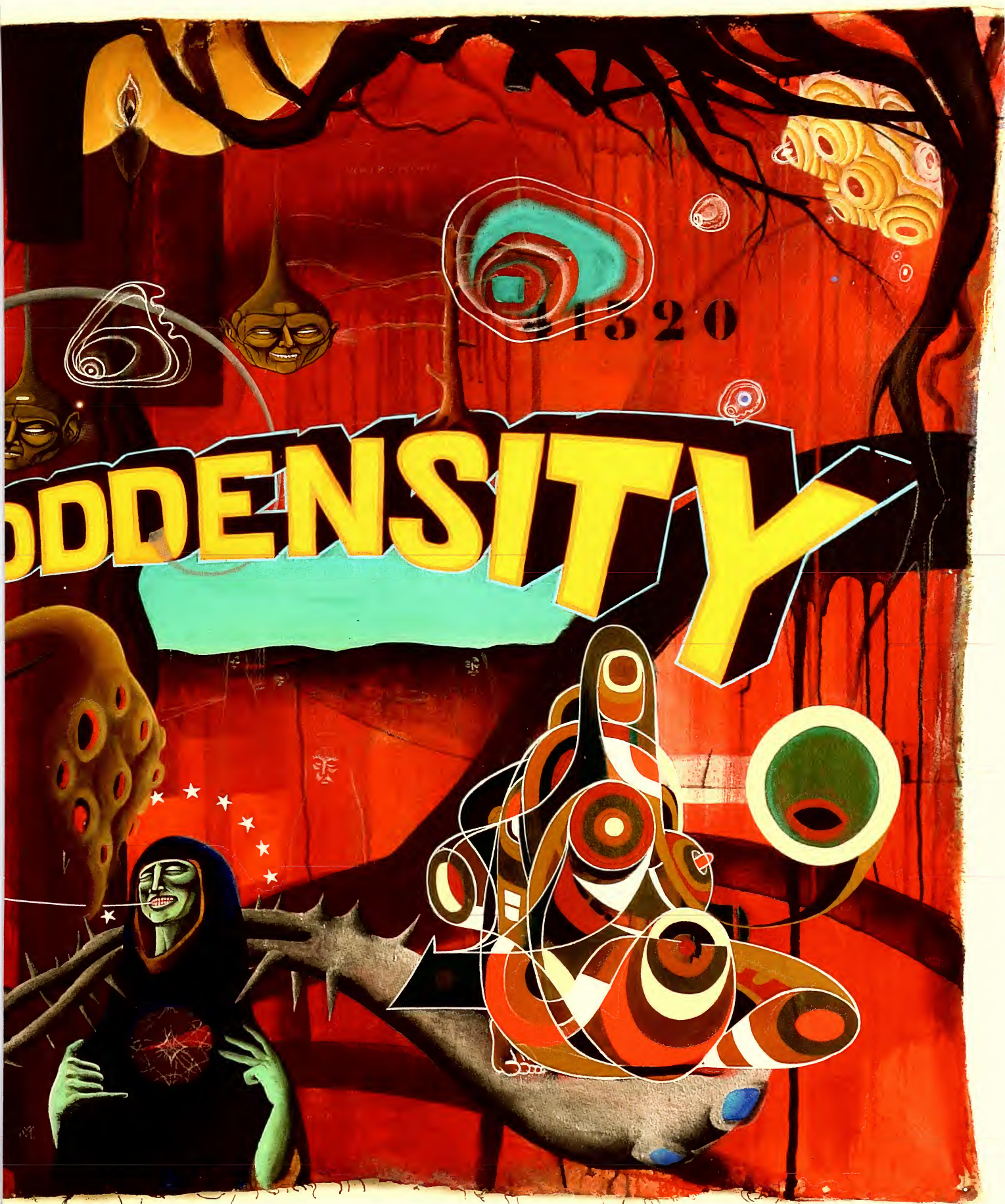
















What are you working on today?

Illin', chillin' 'Et forfillin' like Mad Monkey Kung Fu.

Tell me how to make something.

Shake vigorously.

Tell me something about your characters.

My characters, past and present, have been the foundation of my work. They are the troubadours of the veiled one. They narrate; you participate in the formation of endless endings. Story full and armed to the teeth, hermetically sealed, they often reveal ugly truths or beautiful lies. Babalu. Sentinels of the seven gates. Ashé.

Some of your characters have holes in them, tell me why this is?

As do a lot of people that I've encountered throughout the years, alive and deceased from those holes (bullet holes, etc.), They can provide a window or sight into one's inner being, identity, make-up or composition. Deficits, strengths and weaknesses, thought processes or one's intentions all are possessed or possess mystical spirituality and radiate occult numenosity. Underdog is here.

Tell me about the left hand path.

The left hand path is of an occult nature where time and dimension undulate with nonexistence (void) ka consciousness retrogrades limbo (sleep) and risings. On the left hand path, one should have the overstanding that what we see is not sight, what we know is not knowledge and what we view as reality is simply smoke and mirrors. "That without shape comes form shape. That with shape returns to the shapeless." -Lao Tzu

Tell me about how you make your work.

Many layers. Loose as hell. Anally tight.

What do you prefer, paintbrush or marker?

Hmmm. Mediums? The vehicles ain't to be in comparisons of the greater or the lesser. I have no favorites. Sometime they work in unison, chemically yes, sometimes no. I like to discover new ways to make them work in unison. You forgot about the triad. Level 3. Spray paint!

Tell me about your studio set-up.

My chaotic lair? It is inundated with tools, no computers. My studio is fresh. It is located in

Sanford and Sonville, across the street from Fred Flintstone's gravel pit. My studio is a vortex of sorts. Many spirits. The building is an old 19th Century sweat-shop factory. This place is fuckin' groovy for solitude. It is good to have a spot on the solo, in the belly-ass gut of Brooklyn. No Yuppylodia... yet.

Tell me about an artist you just discovered.

My son, Kahlil.

Tell me about music/ bands that you love.

I love too many to count. I am currently in possession of five thousand some-odd vinyls, thousands of CDs and an ocean of old skool tapes. I love music. It drives me and my painting. Beats in conjunction with harmonics..... love it.

What do you hate about street art/ graff?

I don't hate street art or graff, I don't hate any art form. I dislike the arrogant cross-over toys who never pay dues (candidates for a universal beat-down). "Respect and learn from others. Learn about the culture. Build, destroy, rethink and recreate. Originality come to those who are prudent in the craft of knowledge-self." -Doze

www.dozegreen.com



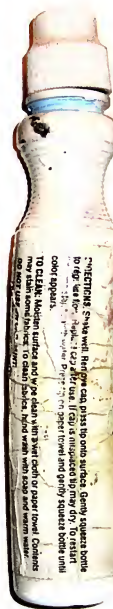
KINGBROWN ARTIST
Doze Green [New York]



DOZE GREEN

All photos: Jonathan LeVine Gallery

FAVOURITE STUDIO ITEMS
Sfaustina (Oregon)





Edward C. Schmeltz
WOHLFING PHARMACY
7827 CASS AVENUE

Date.....

1950

③



CHRISTMAS
1966



Packs _____ Size _____
Negatives _____ Size _____
1 Prints Each ☐ Glossy ☐ Dull
Enlargements _____ Size _____

PRINTING

Prints _____
Enlargements _____
Total Cost _____ 58

Kodak











What are you working on now?

I finished up a hand painted farmers market sign for Francis Ford Coppola's new winery in Geyserville. My day job is senior graphic designer for the Coppola Companies.

Tell me how to make something?

Lavender Limeade

Heat 1 1/2 cups of sugar, 2 cups of water, 1/4 cup of dried lavender flowers and the zest of a lime until the sugar has dissolved. Cool and strain. Use to sweeten the juice of eight limes. Add four cups of water and serve on ice.

Now you have yourself a lovely cooler.

Tell me about Bloodwars, why did you start it up? How's it going?

What do you see happening with it in the future?

Bloodwars started about 4 years ago at the time there was a flood of graffiti books and material and for some reason bombing, throw ups and tags were not given the respect I think it deserved. In short Bloodwars show cases what I think is interesting out in the world in regards to the streets, art, design or any topic I find thrilling. Bloodwars is now in book form Bloodwars Volume 1 has been out for about a year I am now working on Bloodwars Volume 2. In the future I hope Bloodwars PDF keeps on getting passed around from hand to hand and web to web.

Which do you prefer paint brush or marker?

I guess I would say markers because I always have one in my pocket but I must say I could not do without either.

Tell me about your studio set up

My studio is in my home.

My set up is not ideal but it works for now. I have my computer on one wall and my painting table smacked up against the wall behind me. My chair has wheels so I find myself wheeling myself back and forth. I have my scanner, magazines, books, books and more books. Music sometimes playing, t.v. on for the stimulating sounds most of the time.

Tell me about an artist you just discovered

No one I don't really look at too many other artists. I do love the Design work of Jost Hochuli.

Tell me about a band you love

Too Short, he came up on his own slanging tapes out of the trunk of his car and he is still around.

Tell me about your favorite book/magazine

HOB0 magazine because of its clean design and relevant interviews, writings, and photography.

What do you hate about street art/graffiti?

The commercialization of it.

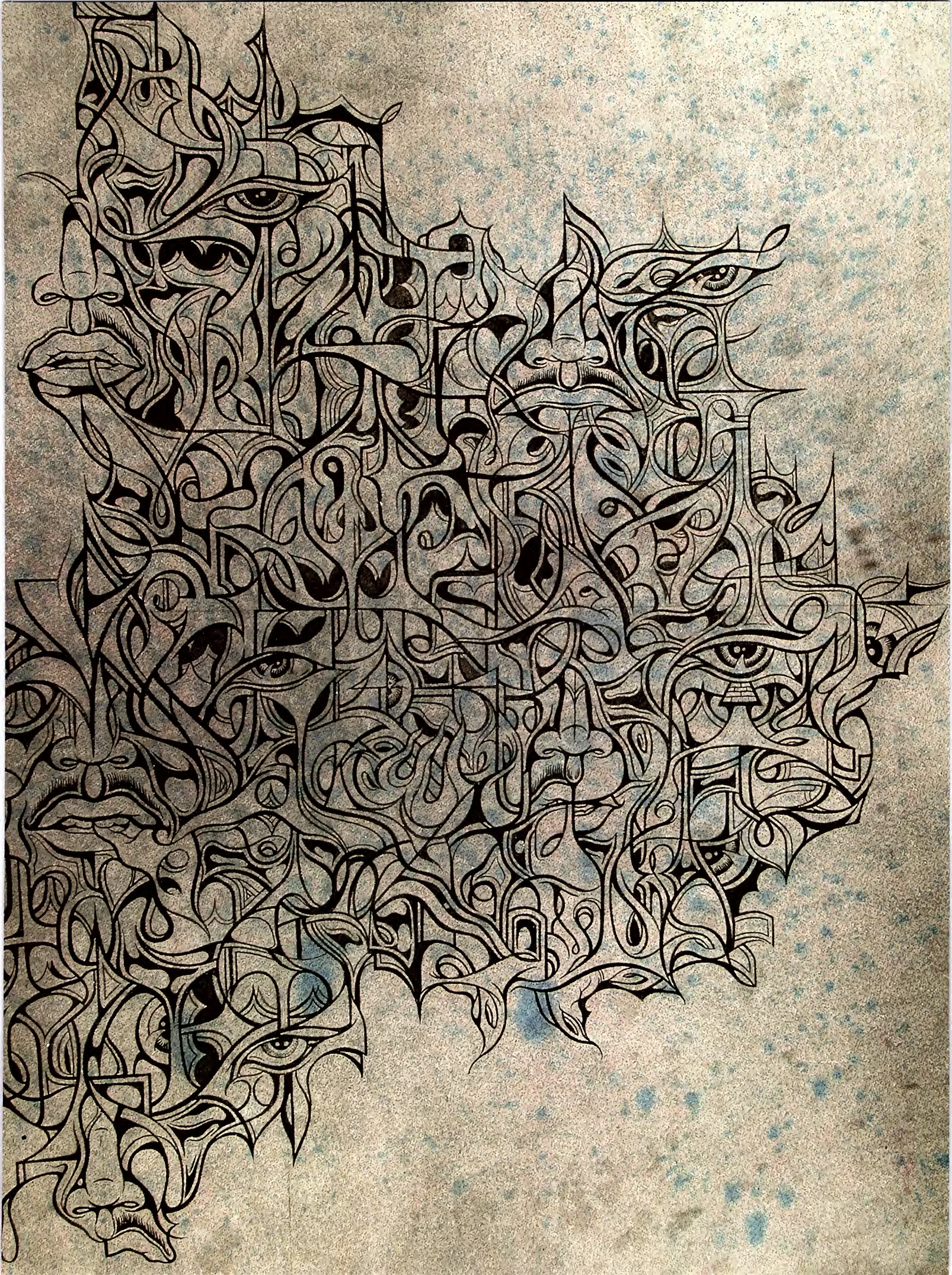
www.sfaustina.com

www.bloodwarsmagazine.com

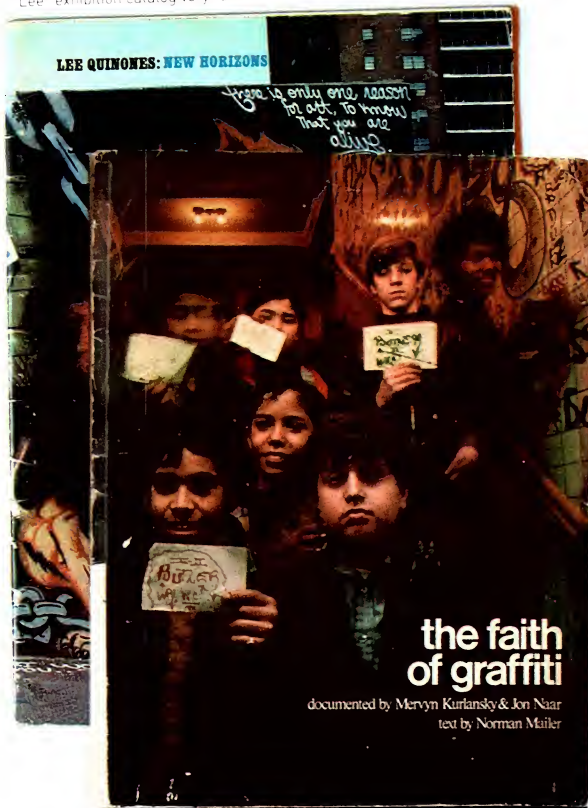


KINGBROWN ARTIST
Sfaustina (Oregon)

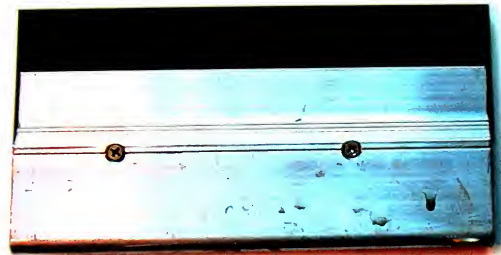




Lee exhibition catalog very rare



First graffiti book ever printed 1979, norman mailer



Drawing my friend Rhys Lee has done for me

Adidas Concord



"We are The People"

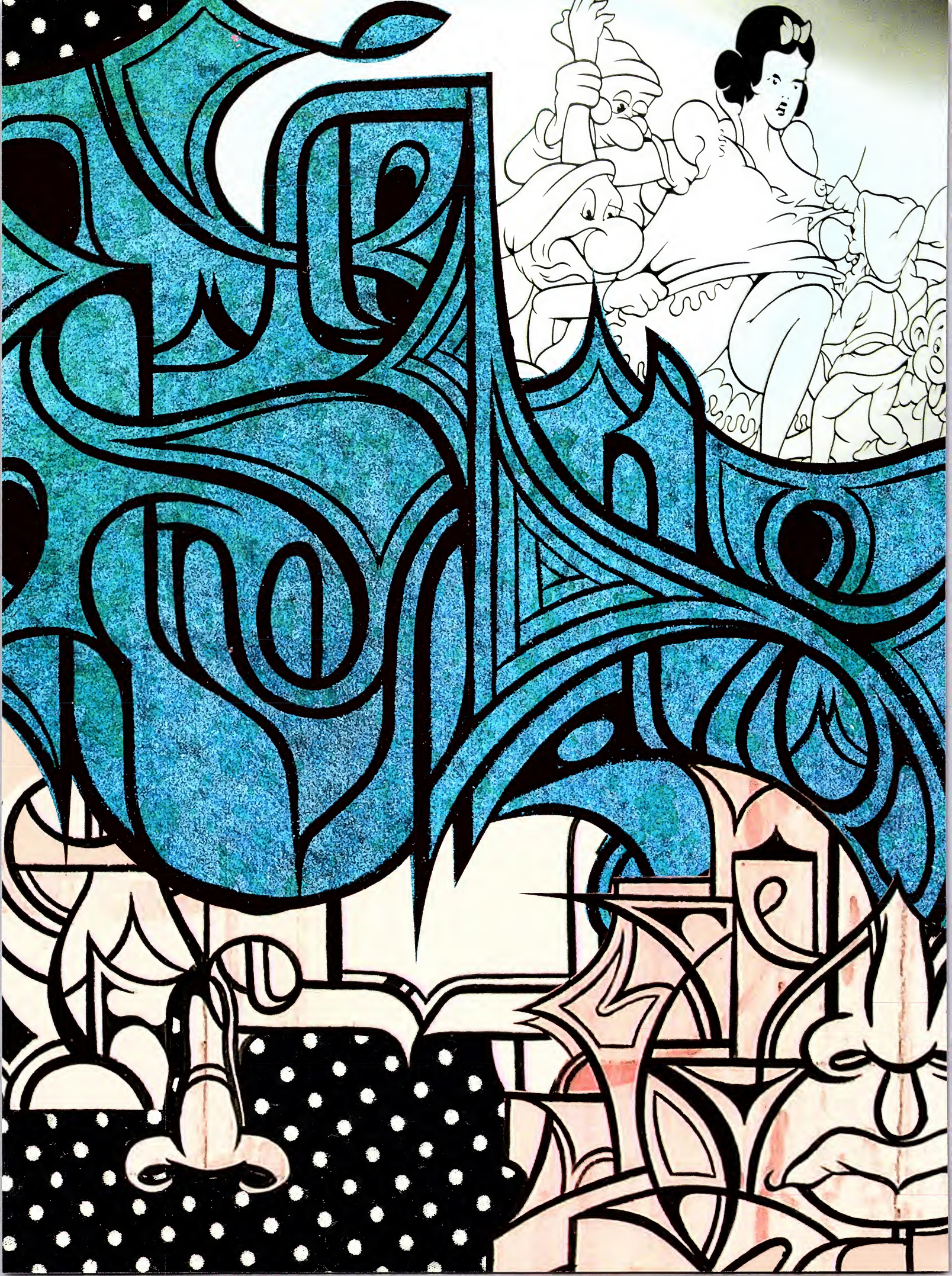
"We are the people" badges from the movie taxi driver



One of 150 made by syn chronic (y japan)









(history of the b-boy character)







What are you working on today?

T-shirt prints

Tell me how to make something?

Whether its love, a house, art or trouble that your making, I guess you need a some thought, motivation and at least 1 tool,

Tell me about the upstairs collective, when did you start, why did you start it up, clients, highlights, members?

Upstairs Collective was just me and 1 other guy (my friend Nic), we ran it out of an office in the city in Sydney we did this because we have similar interests, clients included Motorola, mtv. We don't work under this banner anymore as my partner has moved to japan to study and at that point I went to work for a company in a more permanent position.

Which do you prefer Paint brush or marker?

Do I have to chose, I have been using a brush lately to paint my paintings, i never really use a marker in my art outside of tagging.

Tell me about your studio set up, tools, computer, location and space

I work at home in my apartment, pretty much just a light table and computer equipment (G4 laptop), I paint paintings around my home in different places, on a easel on the floor etc, I picked up a big canvas today that I don't know where ill put.

Tell me about an artist you just discovered.

Nigel Cooke paints amazing surrealistic paintings

Tell me about a band you love.

I buy mainly hip hop music, I like funkadelic as a band.

Tell me about your favourite book/magazine.

Changes all the time, I have been reading the stories in the t-kid book and I am blown away by the things this guys has written about, I collect rare and hard to find graff books and I buy a lot of art books, arturo hererra has been a great one lately

What do you hate about graffiti.

I don't really hate that much about graff itself, my enemies will know that negativity makes me stronger, I thrive of competition, I do hate that our paint costs so much.

www.dnote.com



KINGBROWN ARTIST
Dmote (Sydney)

AWHILE BEFORE
STEP OVER INERT
AND GO AHEAD WITH
WERE TRYING TO DO.

OBEDY

DEAD
CITY

OT





DMOTE:8
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BROWN BAG DESIGN
 Brooke Bobridge



COVER BY:
 Photo: Mike Schreiber
 Tag: Ayre

Pool pic by Peanut







.. Launch parties are a lot of fun ..

You can always get people smiling with free booze, live music, stunning artwork and the thick smell of fresh paint ..

We're up to Super Dooper issue 2 and enjoying the mag making machine ride..
So what have we learnt so far?.

We've learnt that getting thousands of brown paper bags printed, instead of stamping each and every fucker, is shit loads easier.

We've learnt that brewing your own beer can be very rewarding but putting too much glucose in the brew tastes heavy..

- Later we realise that buying beer is way easier than brewing it.

But most of all, we've been re-assured of how much awesome art is out there.
It's always tough choosing the submissions that make their way into these pages ..

Thank you to all artists ..

issue 2... Glad to get the bottle rolling.

KB



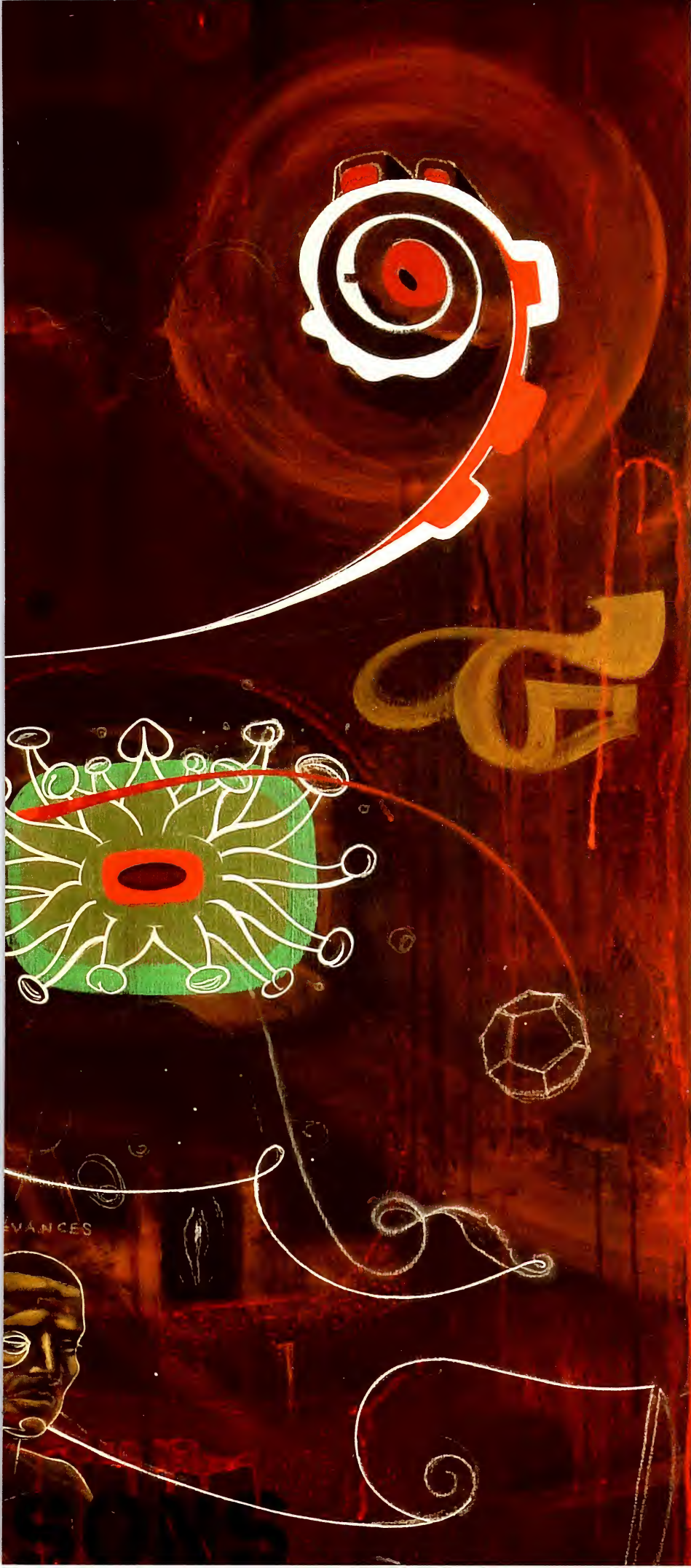


KINGBROWN ISSUE 2
Intro



(here's to hoping Perth has Semi-Permanent, permanently)





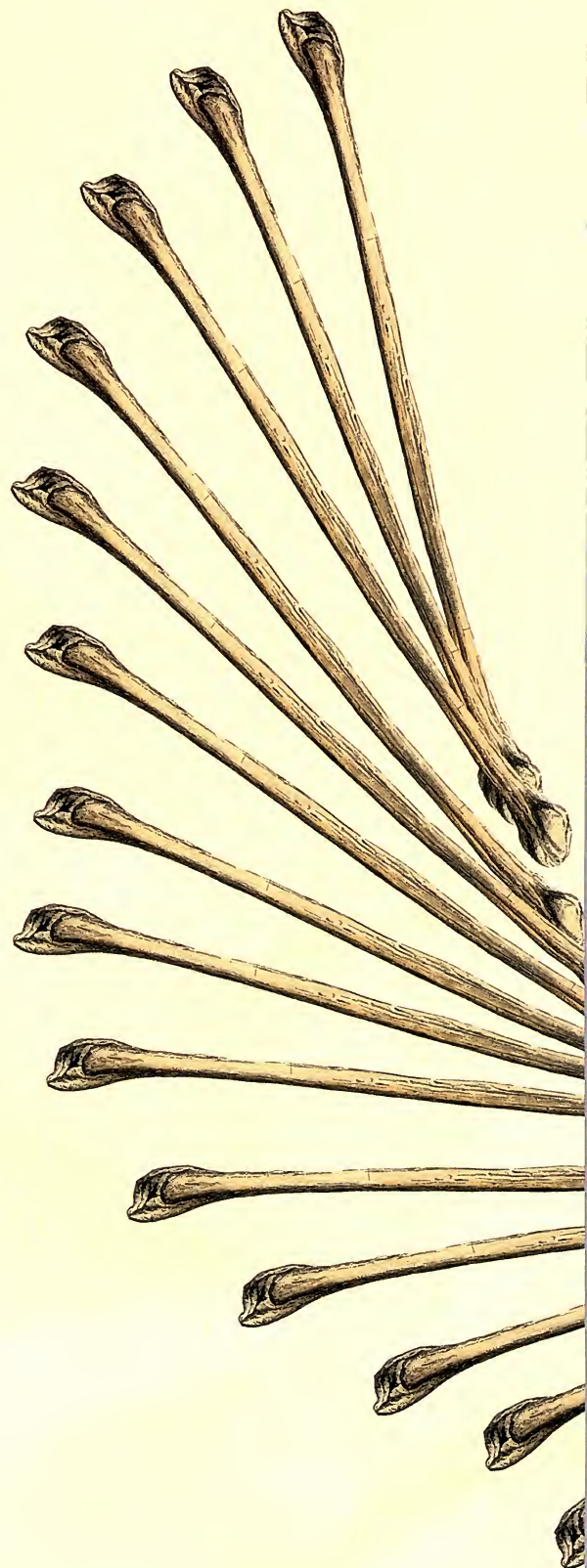
Artwork by Doze Green - see more page 24.
Photo: Jonathan LeVine Gallery







ROYAL
ELASTICS
FROMBIE II



St, Manhattan

1985

WINTER